

# COMBAT



WORLD OF  
DARKNESS



# COMBAT

## When Diplomacy Fails...

Not all conflicts are resolved with politics and manipulation. Survival is a tricky business, and the average denizen of the World of Darkness had better know a thing or two about fighting. Once the Black Spiral Dancers smash your door into toothpicks, or the Spectres boil howling out of the Tempest, there's no more time for words.

## It's Time to Beat Some Heads In!


Designed for use with all five World of Darkness games, including Vampire: The Dark Ages, this book is an invaluable reference for players and Storytellers ready to get into no-hold-barred battle.

**World of Darkness: Combat** includes:

- An alternate system for running combat in the World of Darkness
  - Guidelines for integrating supernatural powers into slugfests and firefights
  - Details on dozens of martial arts styles, melee weapons and firearms from around the world



WORLD OF  
DARKNESS



# COMBAT

**The Big Book of  
Beating Ass**

**By Steven Long**

## Credits

**Author:** Steven Long

**Developer:** Ethan Skemp

**Additional Contributions:** Phil Brucato

**Editor:** Ed McKeogh

**Vice President in charge of Production:** Richard Thomas

**Art Directors:** Lawrence Snelly & Aileen E. Miles

**Layout & Typesetting:** Matt Milberger

**Art:** Andrew Bates, Mike Chaney, Matt Milberger, Jeff Rebner, Steve Prescott, Alex Sheikman, Dan Smith, Ron Spencer, Brent Trammell

**Cover Art:** Jeff Rebner, John Tighe, & Lawrence Snelly

**Cover Design:** Matt Milberger



**WHITE WOLF PUBLISHING**  
2075 WEST PARK PLACE BOULEVARD  
SUITE G  
STONE MOUNTAIN, GA 30087

©1996 by White Wolf, Inc. All rights reserved. Reproduction without the written permission of the publisher is expressly forbidden, except for the purpose of reviews. **Vampire: The Masquerade** and **Mage: The Ascension** are registered trademarks of White Wolf, Inc. **Werewolf: The Apocalypse**, **Wraith: The Oblivion**, **Changeling: The Dreaming**, **Vampire: The Dark Ages** and **World of Darkness: Combat** are trademarks of White Wolf, Inc. All characters, names, places and text herein are copyrighted by White Wolf, Inc.

The mention of, or reference to any company or product in these pages is not a challenge to the trademark or copyright concerned.

Because of the mature themes involved, reader discretion is advised.

Check out White Wolf on the World Wide Web at

<http://www.white-wolf.com>

Do it!

PRINTED IN CANADA.

## Special Thanks

**Aileen "I'll Paint Them When I Retire" Miles**, for succumbing to the evil boxed sets with lots of tiny toys.

**Larry "Is This Not Awesome?" Snelly**, for deeming his artists' work acceptable.

**Matt "Whipping Boy" Milberger**, for thinking he was done with being a whipping boy.

**Katie "Wall of Shame" McCaskill**, for living next to the good, the bad and the ugly... well, just the bad and the ugly.

**Kathy "Sticky Paws" Ryan**, for impressing the local ninjas with her rock-climbing prowess.

**Rob "You're All Insane!" Dixon**, for ten straight hours of conference-room lunacy.

**Emory "Elfs Suck" Hester**, for showing his true colors just after the famed L.S. controversy.

**Fred "Combat Slut" Yelk**, for playtesting anything and everything thrown at him.

**Andrew "Oops" Bates**, for letting people know that he can draw and not predicting the consequences.

Heartiest apologies to Rob Hatch for leaving his name out of the writing credits for **Rage: Warriors of the Apocalypse**. You can call your *vozhd* off now, Rob.



# WORLD OF DARKNESS COMBAT

## Contents

<b>Introduction</b>	<b>5</b>
<b>Chapter One: Fight!</b>	<b>9</b>
<b>Chapter Two: Combat Maneuvers</b>	<b>21</b>
<b>Chapter Three: Styles</b>	<b>57</b>
<b>Chapter Four: The Supernatural</b>	<b>77</b>
<b>Appendix One: Hit Locations</b>	<b>89</b>
<b>Appendix Two: Sample Characters</b>	<b>91</b>
<b>Appendix Three: Weapons and Firearms</b>	<b>95</b>







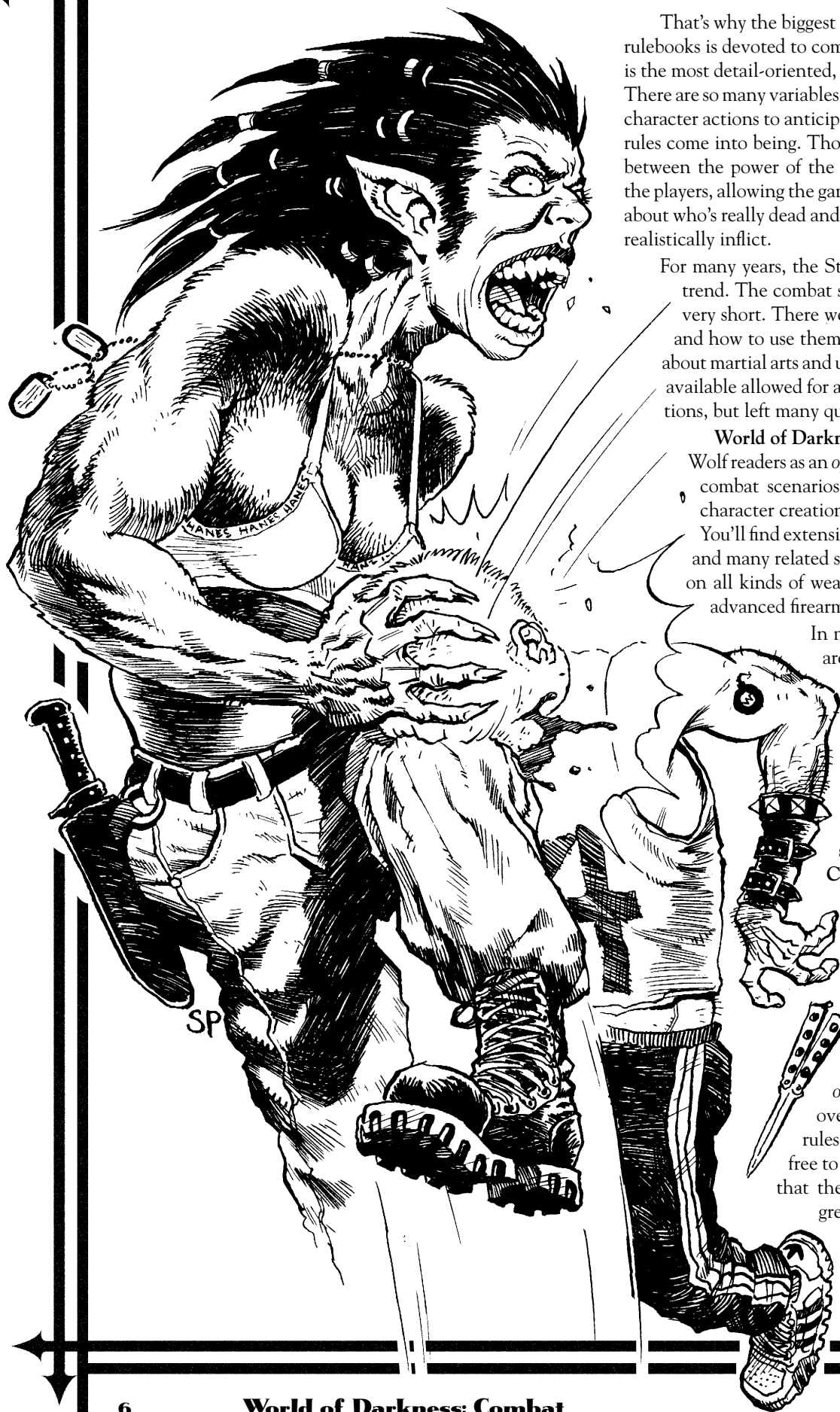
# Introduction

*Cry "Havoc!" and let slip the dogs of war.*  
— William Shakespeare, *Julius Caesar*

This product is something that most players of **Vampire**, **Werewolf**, **Mage**, **Wraith**, and **Changeling** may find somewhat unusual: it is a book of optional rules for running combat in the Storyteller system. There aren't any long, flavorful pieces of fiction, any settings or any chronicle outlines, but there are a few characters. Sure, there have been combat rules in other World of Darkness books, plenty of them — but in comparison to other games, the Storyteller system has very few rules for running combat.

And for the most part that's a good thing. As its name indicates, the Storyteller system is about *telling stories* — not about rolling dice, consulting charts or arguing about which rule applies to a particular situation. The essence of the Storyteller system is its reliance on the Storyteller and players, not on dice, to create an intriguing and dramatic game that everyone enjoys.

That having been said, sometimes "storytelling" in a gaming setting isn't always the best way to deal with certain situations. Combat is one such situation; in combat, rules are sometimes necessary. Characters in combat *do things* — they run across a room, firing a gun as they go; launch a lightning-fast kick at an opponent before he can pull the trigger; swing from a chandelier and tackle one of the bad guys. Relying on pure storytelling for this is possible; some of the best games most of us have ever played in have been run that way. But storytelling combat doesn't always work for some troupes. It can raise all sorts of questions about how often someone can act, what they can do and what happens when they do it. Some players would rather take a more active role in this part of the game — making the system more objective than subjective.



That's why the biggest section of most roleplaying game rulebooks is devoted to combat. For better or worse, combat is the most detail-oriented, rules-intensive part of any game. There are so many variables to take into account and so many character actions to anticipate or allow for that a plethora of rules come into being. Those rules help maintain a balance between the power of the gamemaster and the "power" of the players, allowing the game to progress without arguments about who's really dead and what kind of injury a katana can realistically inflict.

For many years, the Storyteller system has bucked this trend. The combat sections in its books were always very short. There were very few rules about weapons and how to use them and almost no rules whatsoever about martial arts and unarmed fighting. What little was available allowed for a full range of creative interpretations, but left many questions unanswered.

**World of Darkness: Combat** is offered to White Wolf readers as an *optional* system of rules for running combat scenarios. In it you'll find new rules on character creation that take combat into account. You'll find extensive rules on martial arts, weapons, and many related subjects. And you'll find statistics on all kinds of weapons — from primitive clubs to advanced firearms.

In most cases, the rules in this book are new to the Storyteller system, but they build on what has come before. You will need at least one of the World of Darkness game rulebooks — **Vampire: The Masquerade**, **Vampire: The Dark Ages**, **Werewolf: The Apocalypse**, **Mage: The Ascension**, **Wraith: The Oblivion**, or **Changeling: The Dreaming** — in order to use this book. However, in some places there are rules that conflict with existing material in the many World of Darkness publications. *Whenever there is a conflict between existing rules and the rules in this book, the rules in this book are the favored ones, if you choose to use them*—they overrule and supersede the existing rules. Of course, Storytellers are always free to dispense with or change any rule that they don't like. That's one of the greatest things about gaming — the ability to tailor the rules to suit individual tastes.



It bears repeating that every *rule* in **World of Darkness: Combat** is *OPTIONAL*. Characters published after this book is released will use the same basic character creation methods already in use, not the “advanced” ones in this book. And, of course, if you don’t like a rule or find that it interferes with your game, get rid of it. As always, the Storyteller has the final say on which rules will be used and which will be changed in his chronicle.

Furthermore, the fact that there are now optional rules for combat doesn’t mean that you have to use them or that you have to use them all the time. It’s entirely possible and often preferable to narrate combat — to creatively embellish what happens, in storytelling fashion, rather than roll dice to find out what occurs. Doing this properly and *fairly* is one of the highest arts of the Storyteller; it usually takes a little practice. If you’ve never done it before, practice before you try it for the first time. Rent an action movie or buy some comic books, and study the fight scenes carefully. Figure out how you can convey that same sense of action and excitement in your narration. Think about how you can structure a fight to achieve the same “feel” you get when you look at your source material. A well-narrated fight will have that feel and will be as good as or better than any combat run with rules and dice, because it will flow more smoothly — more like a combat situation in a movie than a typical roleplaying game battle. Just because optional rules are available is no reason to get hung up on them.

## Overview

**Chapter One: Fight!** presents a few upgrades to the core rules of Storyteller system combat, including rules governing character creation and the basic order of combat play. (The basic combat rules from the main Storyteller rulebooks have not been reprinted here; refer to those books.) A sample character is provided to detail the new character-creation process.

**Chapter Two: Combat Maneuvers** details dozens of unarmed and armed Combat Maneuvers that characters can “purchase.” It also includes notes on how to create your own Combat Maneuvers, if you so desire.

**Chapter Three: Styles** describes many different martial arts styles that characters can study. Studying a style is the means by which most characters will learn Combat Maneu-

## Vampire: The Dark Ages

**World of Darkness: Combat** is primarily concerned with modern-era combat, as a casual glance at the firearms or martial arts sections shows. However, this book can also prove useful for other historical periods. In particular, Storytellers running or considering a **Vampire: The Dark Ages** chronicle can make use of **World of Darkness: Combat**. Although common sense may restrict the martial styles or weapons available to Dark Medieval Cainites, there is no reason why experienced brawlers or men-at-arms shouldn’t be permitted to use the maneuvers in Chapter Two. Similarly, any notes referring to **Vampire: The Masquerade** should be taken as equally pertinent to **Vampire: The Dark Ages**. In particular, the treatment of Disciplines in Chapter Four: The Supernatural lists each given power by both its names — first the modern-day version (such as Wolf Claws) and then the medieval name (Talons of the Beast). As always, the Storyteller is encouraged to adapt anything and everything to her individual taste.

vers. Knowledge of a style also adds another dimension to a character, and another source of subplots for the Storyteller to exploit.

**Chapter Four: The Supernatural** takes a look at the main Storyteller system rulebooks and provides notes on how to use many of the combat powers, abilities, and skills described in those books. This chapter certainly isn’t exhaustive, but it should provide guidelines for most situations.

**Appendix One: Hit Locations** contains an optional system for randomly determining the part of the body hit by various attacks. This adds another touch of realism to combat, but will slow a game down.

**Appendix Two: Sample Characters** details four sample characters that have been created using the new character-creation rules.

**Appendix Three: Weapons and Firearms** describes dozens of weapons of all types, from many time periods and from around the world. It also provides rules for learning how to use weapons (e.g., Weapon Techniques, Firearm Techniques), and it details different types of ammunition for guns.





# Chapter One: Fight!

This chapter covers the basic rules governing combat in the Storyteller system. It contains only the changes and the new rules; existing rules that are still valid are not reprinted here.

In addition to the information in this chapter, readers should consult Appendix One, which contains an optional hit location system, and Appendix Three, which contains detailed listings of weapons and rules on weapons use.

## Character Creation

Naturally, all of these new rules for combat require some minor additions to the character-creation process. Fortunately, they are simple changes, involving how hand-to-hand Combat Maneuvers (unarmed combat) and Weapon Techniques (just the opposite) are purchased.

## Purchasing Combat Maneuvers

Characters get a few free Combat Maneuvers. These represent basic actions that just about anyone could perform

in a combat situation. They include Grapple (a grab-and-hold maneuver); Quick Strike and Heavy Strike (basic punches); Quick Kick and Heavy Kick (basic kicks); Block (a maneuver that blocks an opponent's attack); Dodge (evading attacks) and Sprint (an all-out move). Some characters will have additional "free" Combat Maneuvers based on their forms or abilities.

Other Combat Maneuvers are purchased with Power Points. The cost of a maneuver can be found in that maneuver's description. A character's Abilities define how many Power Points she has to work with, as follows:

— For every dot in Athletics, a character gains 2 Power Points with which to purchase Athletics-based maneuvers.

— For every dot in Brawl, a character gains 2 Power Points with which to purchase Brawl-based maneuvers or Tooth & Claw maneuvers (except for Pounce, which is purchased with Athletics Power Points).

— For Akashic Brothers, who purchase Do instead of Brawl: for every dot in Do, a character gains 2 Power Points with which to purchase Brawl-based maneuvers and another 2 Power Points per dot to purchase Do-based maneuvers. They also use Do in place of Brawl for the various rolls associated with combat.



— For every dot in Dodge, a character gains 2 Power Points with which to purchase Dodge-based maneuvers.

*Power Points gained from an Ability can be used only to buy maneuvers based on that Ability.* A player cannot spend Brawl-based Power Points on Athletics maneuvers, even if a maneuver has prerequisites involving two or more Abilities; the type of maneuver, not its prerequisites, defines how you purchase it.

Freebie points and experience points can also be used to purchase maneuvers. Whichever way a player buys a maneuver, it will cost the same (Power Points  $\times$  4 experience or freebie points). Therefore, if Count Artimous wishes to purchase the Spinning Thrust Kick maneuver (2 Power Points), he can do so by spending eight experience points.

A player may choose to spend some, but not all, of his character's initial Power Points, and save the rest for use at some later point. This often happens when a character doesn't have enough starting Power Points to buy a particular maneuver, so the player saves them until his character earns enough experience points to add to them.

If for some reason you do not want to spend your Power Points on Combat Maneuvers, you don't have to — not every character has to know martial arts, after all. Players may choose not to spend their Power Points at all, and instead "cash them in" for more freebie points — one extra freebie point for every 4 Power Points the character would have had to spend on maneuvers. But note that this rule does *not* apply to any points that are left over after a character spends most of his points on maneuvers. It only applies if a character chooses to spend none of his points at all. Points left unspent after a character buys some maneuvers may be saved and combined with experience points to purchase more maneuvers later on.

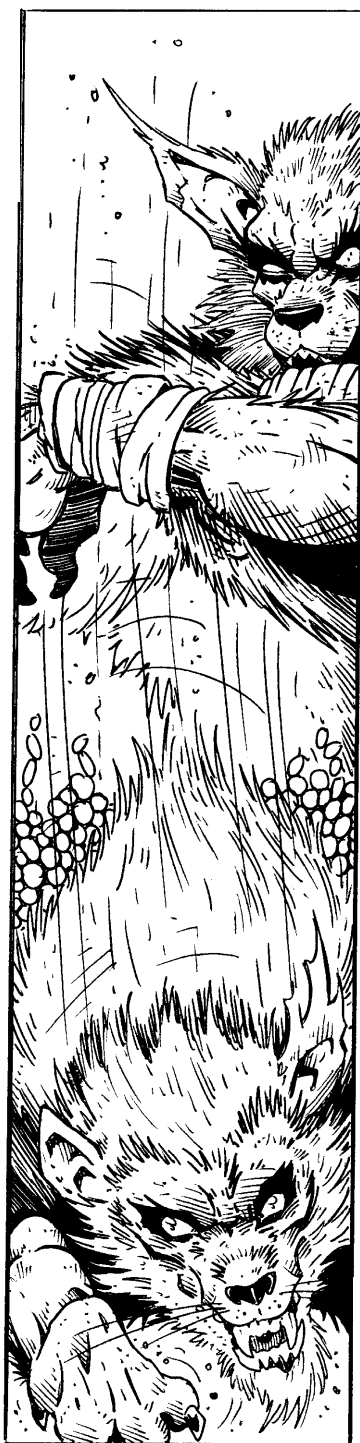
If a character's Athletics, Brawl, Do, or Dodge abilities increase after he initially buys Combat Maneuvers, he gains the extra Power Points. For example, if a character starts the game with Brawl 3, he has 6 Power Points for Brawl-based maneuvers. Several games later he accumulates enough experience points to buy his Brawl up to Brawl 4; he also gets 2 extra Power Points to spend on Brawl maneuvers. These Power Points may not be cashed in for further experience.

## Purchasing Weapon Skills and Maneuvers

Fighting with your fists is not the only way to fight — there are also a wide variety of weapons available to characters, from simple clubs to advanced firearms. There are also some maneuvers associated with some types of weapons.

A character's ability to use hand-to-hand weapons, such as swords, clubs, and knives, is governed by the Melee Skill.





## Combat Cards and Maneuver Characteristics

Keeping track of all the different combat maneuvers a character can use is often difficult and time-consuming. It slows the game down for everyone when somebody has to look up what a particular maneuver does. Two possible ways

This Skill affects the character-creation process in two ways:

— For every dot in Melee, a character may choose 1 Weapon Technique. These techniques define what types of weapons he is skilled at using and what types he knows little about. Weapon Techniques are discussed in greater detail in Appendix Three.

— For every dot in Melee, a character gains 2 Power Points with which to purchase Weapon Maneuvers.

Melee covers only hand-to-hand weapons. The Firearms Skill covers the use of all sorts of guns and related weapons. For every dot in Firearms, a character may choose 1 Firearms Technique (which are also defined in Appendix Three). There are no Firearms-based combat maneuvers, however.

If a player wants his character to be familiar with more weapons, it's simple enough to purchase extra Weapon or Firearms Techniques. Each additional technique costs 1 freebie point or 2 experience points.

to keep the information at your fingertips are a maneuver sheet and Combat Cards.

In the back of this book are a Combat Maneuver sheet and some blank Combat Card forms. Player can either fill out the maneuver sheet or fill out one card for each Basic, Advanced and Weapon maneuver that their character knows. The sheet and each Combat Card contain a space for the character's name, the maneuver's name, the maneuver's four characteristics (Initiative, Accuracy, Damage, and Move) and space for any notes the player wishes to make about that maneuver (notes may also be written on the back of the cards).

The maneuver characteristics listed are as follows:

**Initiative:** The modifier to the Dice Pool used to determine who moves first in a combat situation. If the character botches an Initiative roll, she cannot act at all that turn.

**Accuracy:** The modifier to the Dice Pool used to roll to hit an opponent. The base difficulty of any hand-to-hand maneuver (armed or unarmed) is 6; for Do maneuvers, 7. The base difficulty to Dodge hand-to-hand attacks (including weapon attacks) is 6, +1 per opponent after the first. For example, if Kevin Yee is single-handedly holding off three barghests, his difficulty to dodge their attacks is 8. As always, the difficulty cannot be raised above 10.

Botching a roll to hit has two effects. First, the character fails to hit his target entirely. Second, he suffers a -2 Initiative modifier in the next combat turn.

**Damage:** The modifier to the Dice Pool used to roll damage. See below for more information on damage.

**Move:** The modifier to a character's movement in a combat turn. By adding the character's Dexterity and Move modifier, you get the number of hexes he can move per turn.

"Hexes" in this case refers to the units of movement on hex-maps and similar gaming aids. The scale





for these maps is usually one inch per hex. If you don't own one of these or have no desire to use one, the Storyteller can simply assign a certain number of feet or yards of movement to each unit of Move. Five feet is suggested; thus, a character with Dexterity 4 could normally move 20 feet in a combat turn. If he used a maneuver with a -1 Move modifier, he could move 15 in the turn in which he used that maneuver.

Whether or not a hex-map is being used, the Storyteller and players might prefer to use miniatures, counters or other tokens to indicate each character's position on the board. This can clarify many details of the combat (either a good or a bad thing, depending on the mood of the game).

A character's Move in a particular turn may be affected by poor terrain. On ice, mud, a slick pavement, or similar adverse terrain, the Storyteller may subtract points from a character's Move during the turn or even halve or quarter it.

## Order of Play

The use of Combat Cards has a minor effect how combats are run. Before proceeding to Stage One (Initiative), the characters each select a Combat Card for the maneuver they wish to use that turn. If you aren't using cards, then characters should select their maneuvers beforehand as usual.

Once maneuvers have been selected, each character rolls his Initiative dice (difficulty 4). The character with the highest number of successes is in an advantageous position, though he does not necessarily go first. Ties go to the character with the highest Perception, then the highest Dexterity, then a random roll (highest number on one die). Again, if a character botches an initiative roll, he may not act at all during the turn.

Play begins with the character who has the lowest Initiative. That character first uses any movement he wants, up to his Move rating. Once he is done moving, he may attack and, if he hits, inflict damage. However, at any point during a character's movement phase, another character with a higher Initiative may interrupt him, simply by declaring that he is doing so. The interrupted character must remember how much movement he has left. The interrupting character then makes his movement and attack; he, in turn,

can be interrupted by a faster character. This continues until all characters have moved and attacked. (It's very possible that slower characters may be continually interrupted. This can lead to interesting situations, particularly if they are prone to frenzy.) The combat then proceeds to the next turn.

When a character finishes his movement, he is ready to attack. To use a Combat Maneuver or Weapon Maneuver, he must be within range — for unarmed attacks, this means within arm's length (in the same hex or an adjacent hex, if using hexmaps); for armed attacks, this depends on the Reach of the weapon. (If no Reach is specified, the target must be within arm's length as before.) The player states his maneuver (revealing his Combat

## Quick & Dirty Math

To recap, here are the formulas for figuring out the Dice Pool for each stage of an attack. Modify them however it suits your taste. Don't worry if they seem a bit intimidating; with practice, computing Dice Pools should be second nature. Remember that regardless of modifiers, the minimum Dice Pool for each of these rolls is one die. You can always try.

**Initiative:** Wits + Alertness + the maneuver modifier, if any.

**Accuracy:** Dexterity + Ability (Athletics, Brawl, Dodge or Melee) + maneuver modifier - any Health Level penalties = Dice Pool.

**Damage:** Strength + modifier = Dice Pool. Soaking comes after the character rolls damage. (Some Storytellers may allow a character to add their Brawl or Melee, as appropriate, to the damage Dice Pool. This reflects a skilled fighter's ability to strike deadly blows, but can make combat exceptionally lethal or unbalanced. If you choose to use this option, we recommend you subtract the opponent's soak dice directly from the Dice Pool to keep from having to roll obscenely huge handfuls of dice every time somebody's hit.)

**Move:** Dexterity + maneuver modifier = number of hexes moved per turn.

Card, if any) and prepares to roll his Accuracy pool to strike. The character may be interrupted at this point by a quicker character, as outlined above. However, once the roll to hit has been made, a character cannot be interrupted until he finishes rolling damage (if applicable). A character may use an Abort maneuver at any time, no matter what his initiative, with some obvious limitations (for example, you can't dodge an attack that has already landed).

Once the "slowest" character has finished his attack, the "faster" characters go, until all characters have moved and attacked. The players then pick up any Combat Cards and prepare for the next turn.

# Combat Effects

## Damage

There are three types of damage that can be inflicted on characters: standard (Kill) damage, Stun and aggravated.

The standard sort of damage for the Storyteller system (in this book called Kill damage for short) has the potential to injure a character permanently or even end his life. Damage from claws, fangs, weapons, and most types of trauma (e.g., fire, electricity, falling, poisons) is Kill damage. Kill damage is healed as described in the various rulebooks.

Stun damage does not permanently injure a character; instead, it knocks him out. The most common way of doing Stun damage is with fists (i.e., Unarmed Combat Maneuvers). However, characters may do Kill damage with such maneuvers by spending a point of Willpower or Rage.

Stun damage is marked on the character sheet with an S rather than a slash. When a character reaches Incapacitated, he has been knocked unconscious. All Stun damage he receives thereafter is considered Kill damage; the injured character starts down the list of Health Levels again, marking Stun damage with a slash (/) this time, and when they are all filled with slashes, he is dead. Thus, it's possible for one character to beat another to death with his bare hands, but it takes some effort.

Wraiths are obviously immune to Stun damage. (Optionally, Storytellers may find it worthwhile to make vampires immune to Stun damage; wraiths never should be. As is, the Kindred recover Stun damage as do mortals — it's technically a dead body, but the brain can still rattle around in the skull.) Garou recover Stun damage at the rate of one Health Level per turn (this is automatic; no roll or action is required). Mortals (mages and changelings) and vampires recover Stun damage at the rate of one Health Level per hour.

## Aggravated Damage

Creature type	Causes	Healing	Notes
Vampires	Sunlight, fire, claws/teeth of other supernaturals	1/day of rest + 5 Blood Points	Only soakable if one has Fortitude
Garou	Silver, fire, radiation, biochemical weapons, claws/teeth of other supernaturals	1/day of rest	Can be soaked, except for silver
Mages	Certain magicks (see <b>Mage 2nd</b> , pg. 171), claws/teeth of supernaturals	Per normal healing time or with vulgar magick	
Wraiths	Artifact weapons, Stygian steel, claws/teeth of Spectres and the like, certain Arcanos arts, Barrow-flame	8 hours Slumbering (or meditation) + 3 Pathos per day	Can be soaked



However, they may make a Stamina roll (difficulty 6, +1 for every 2 Health Levels of Stun damage suffered) to reduce the recovery time to one Health Level per 10 minutes. Storytellers running more “heroic” chronicles may speed up recovery time dramatically, if it suits their tastes to do so.

Aggravated damage is, essentially, a “subspecies” of Kill damage. Most of the types of creatures (except changelings) that exist in the World of Darkness are particularly susceptible to certain types of injuries and have difficulty healing from them. Aggravated damage is always Kill damage. The precise rules for how aggravated damage affects and is healed by the different types of supernatural beings can be found in the rulebooks; the chart below is a brief summary.

## Dazed

A character who loses more Health Levels (Stun or Kill) from a single attack than his Stamina rating is said to be Dazed. A Dazed character’s next unused combat turn is forfeit — lost. If the character has already acted in the turn in which he is Dazed, he loses his next combat turn; if he has not yet acted, he cannot act in the current combat turn. If he is Dazed because he has been interrupted by a faster-acting character, he loses whatever remains of that combat turn, but can act the next turn. In any case, a Dazed character cannot play a Combat Card — he can only stand there, injured and confused, unable to act while his opponent presses her advantage. However, regardless of how much damage they take, characters cannot be Dazed for two turns in a row.

Attacks versus Dazed characters are at +1 Accuracy. A character who is Dazed may spend a Willpower point, Rage point, or Blood Point to overcome the effects of being Dazed.

For example, Brutus “the Butcher” Harlick has Stamina 4. He attacks Chang Kwan, an Akashic Brother, and misses. Chang Kwan then strikes back, and even after Brutus soaks damage, he takes five Health Levels (ow!). Because the damage (5) exceeds his Stamina (4), he is Dazed. Since he has already acted this turn, he loses his next turn. Not wanting to be left wide open, Brutus spends a point of Willpower to overcome the effects of being Dazed. Now he can attack next turn as normal (well, except for being Mauled, of course).

## Maneuver Advantages

Some combat maneuvers have benefits other than just causing damage. The following is a list of additional rules for representing what a given attack does.

**Abort Maneuver:** Characters may switch from any action to any Abort Maneuver at any point during the combat turn. This costs one point of Willpower (or a Willpower roll at difficulty 8, whichever method the Storyteller prefers). There is no difficulty penalty for changing actions in this fashion. The player immediately replaces any current Combat Cards or

chosen maneuvers with the Abort Maneuver he wants to use. The new Abort Maneuver becomes his action for that combat turn and allows him to interrupt another character’s action if the new maneuver has a higher Initiative that exceeds the other character’s Initiative. (Initiative is not rerolled. Assume that bonus Initiative dice gained for the Abort Maneuver over and above the original maneuver’s Initiative modifier are automatic successes; it’s the character’s Willpower, after all.)

For example, Brutus “the Butcher” Harlick is attacked by a ninja (it could happen). Brutus decides to use a Spinning Back Fist on him and rolls three successes for Initiative. The ninja, however, plays a quicker maneuver, a Knee Strike, and scores five successes. Brutus moves forward, but when the ninja interrupts him and is about to try to strike him, he realizes he probably cannot withstand the damage. So, he spends a point of Willpower and aborts to a Block (which is an Abort Maneuver). Brutus’s original Initiative roll (Wits + Alertness, with a maneuver modifier of -1 for a Spinning Back Fist) scored three successes. Brutus now replaces the -1 maneuver modifier with a +4, giving him an 8 for Initiative. He can use this new, higher Initiative to interrupt the ninja’s Knee Strike and hopefully prevent himself from being injured.

**Aerial Maneuver:** Aerial Maneuvers, such as flying kicks, are executed in the air and usually involve leaping. The fighter may not be affected by sweeps or other Crouching Maneuvers until after this maneuver lands. Aerial Maneuvers cannot hit characters who are crouching or who are otherwise low to the ground (such as Garou in Lupus form) unless the maneuver’s description specifically indicates that they can. Aerial Maneuvers can be used against Garou in Crinos form, who are so large that a leaping character cannot pass over them.

**Combinations:** Some characters will place two or three maneuvers into a Combination, allowing for a more effective series of attacks. (See “Combinations,” page 49.)

**Crouching Maneuver:** These maneuvers are performed very close to the ground. A good example is a Foot Sweep. Fighters employing Crouching Maneuvers cannot be affected by Aerial Maneuvers (except those specifically designed to affect crouching characters) and cannot attack airborne or leaping characters.

**Knockback:** Some maneuvers cause an opponent to be moved backwards one or more hexes. This can be a very effective tactic for interrupting opponents who have used up all of their Move before they get to attack — with no Move left, they are effectively denied the opportunity to land a blow if they are knocked away from their foe.

**Knockdown:** This effect allows a fighter to knock his opponent to the ground, often by taking their legs out from under them. A character who is knocked down suffers a -2 Initiative penalty on his next turn as he gets to his feet. Some maneuvers (such as Breakfall or Kippup) allow a character to avoid this effect; at the Storyteller’s discretion, a character on the ground may be able to use some Crouching Maneuvers without penalty.

**Multiple-Hit Maneuver:** A few maneuvers score more than one damage test against an opponent. This does not require the fighter to split his Accuracy Dice Pool and make separate rolls to hit; if he hits once with the maneuver, he can make all of the damage tests. These maneuvers do not combine damage for purposes of Dazing an opponent, unless they are part of a Dazing Combination.

**Sustained Hold:** Some Grab maneuvers allow the fighter to tie his opponent up in a hold that lasts beyond the combat turn in which the maneuver is first used. The fighter will continue to inflict damage upon his helpless victim each turn until the victim can escape.

If a fighter executing a Sustained Hold maneuver on an opponent scores at least one Health Level of damage, she has immobilized him. The opponent can do nothing until he escapes from the hold. The victim is allowed one escape attempt per combat turn, at the very end of the turn. In order to escape, the victim must defeat the fighter in a contested roll of Strength versus Strength. However, with each successive turn that passes, the victim gains +1 on his Strength for purposes of breaking free.

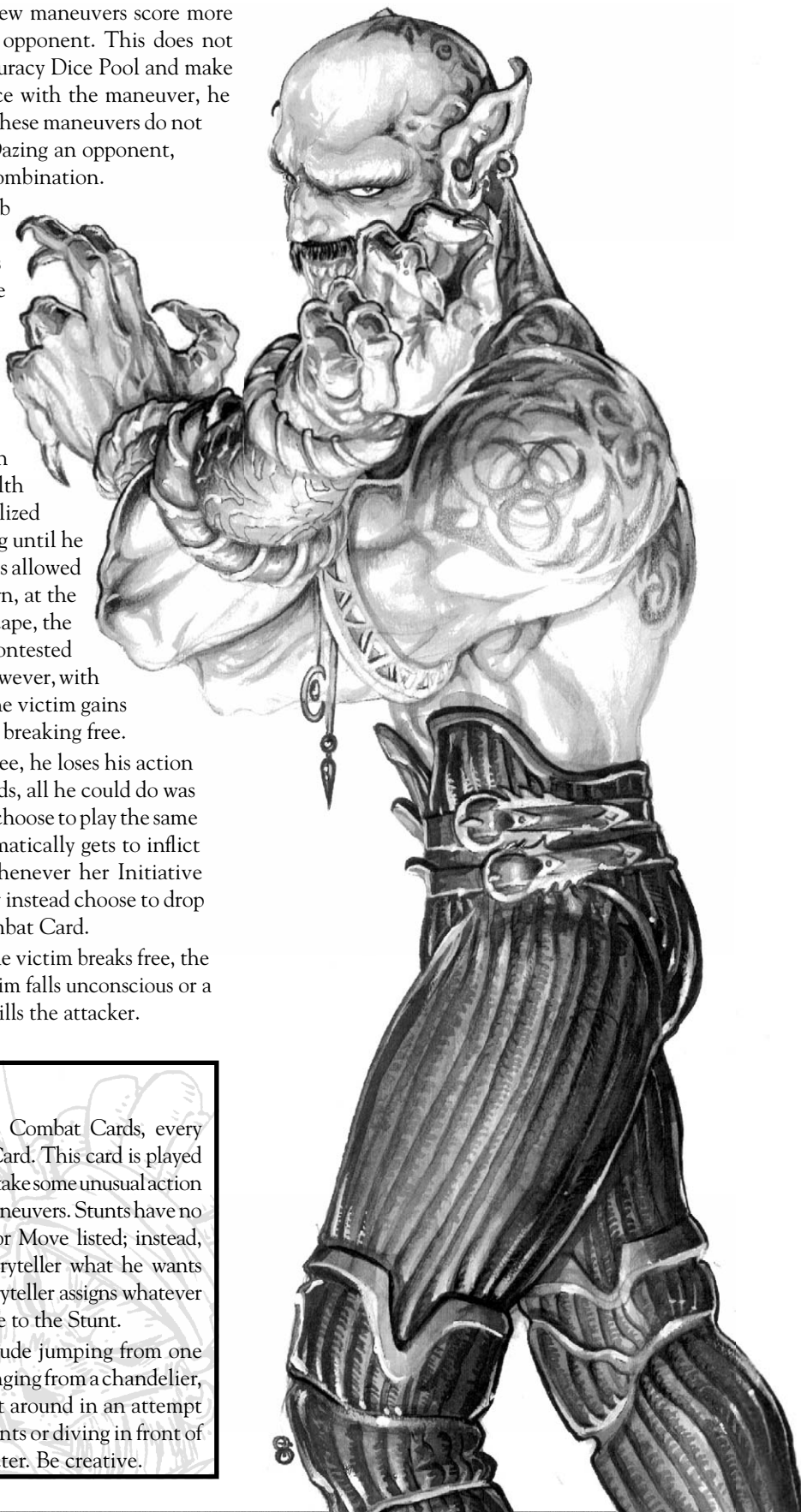
If the victim does not break free, he loses his action for that combat turn (in other words, all he could do was try to break out). The attacker can choose to play the same Combat Card next turn and automatically gets to inflict damage on her held opponent whenever her Initiative allows her to act. The attacker may instead choose to drop the hold and play some other Combat Card.

A Sustained Hold lasts until the victim breaks free, the fighter voluntarily drops it, the victim falls unconscious or a third person Dazes, knocks out or kills the attacker.

## Stunts

In addition to his normal Combat Cards, every character should have a Stunt Card. This card is played whenever the character wants to take some unusual action that isn't covered by Combat Maneuvers. Stunts have no Initiative, Accuracy, Damage, or Move listed; instead, the player describes to the Storyteller what he wants his character to do, and the Storyteller assigns whatever modifiers he feels are appropriate to the Stunt.

Some possible Stunts include jumping from one moving vehicle to another, swinging from a chandelier, grabbing a pole and swinging it around in an attempt to "clothesline" several opponents or diving in front of a bullet to save another character. Be creative.



## A Note on Dice Pool Splitting

While it is still possible under these optional combat rules for a character to split his Dice Pool and take more than one action in a combat turn, this can slow combat down. It tends to throw off the pace of combat action that results from using Combat Cards. Once you have a maneuver written down on a card, going back and figuring what to take away because you're splitting your Dice Pool can really slow the game down. This can also throw off the card-based Initiative system, so be careful.

## Multiple Actions

Through use of Celerity, Rage, or other powers, certain characters are able to take more than one action per combat turn. In this case, for each action the player may choose a maneuver or Combat Card and play it in the usual fashion.

There are three possible ways to resolve initiative. First, the character may make a separate Initiative roll for each action taken (and, of course, separate Accuracy Rolls and damage rolls). Although probably the most accurate way of doing things, this does entail more dice-rolling.

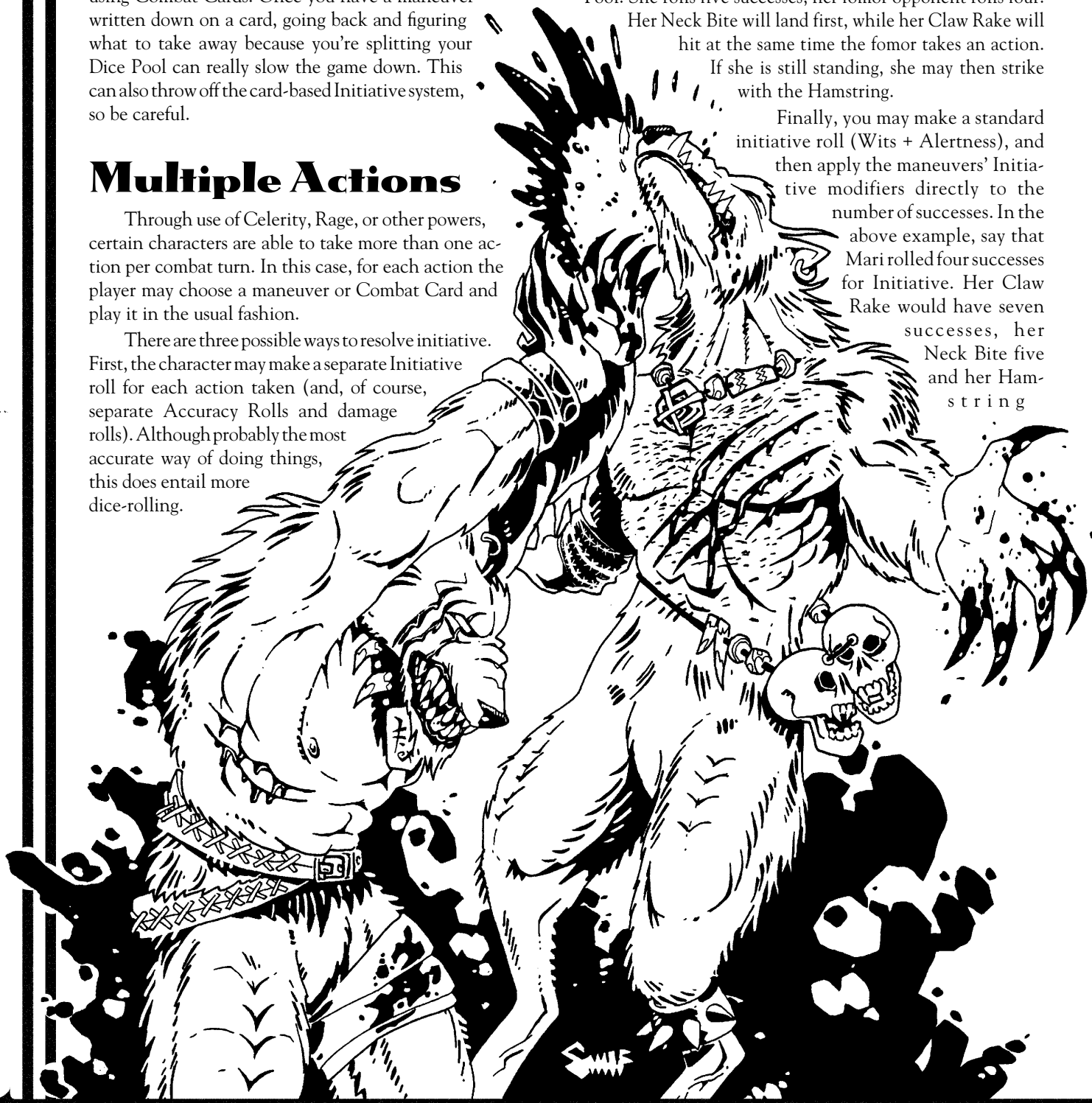
Secondly, you may opt to average the Initiative modifiers of all the actions and apply them as a whole to the Initiative Dice Pool. The first action will land on the number of successes rolled. Any subsequent actions come in order, subtracting one success from the initiative for each. For example, Mari Cabrah is playing a Neck Bite (Initiative modifier of +1), a Claw Rake (+3) and then a Hamstring (-1). The average Initiative modifier is +1; she adds a die to her Wits + Alertness Dice Pool. She rolls five successes; her fomer opponent rolls four.

Her Neck Bite will land first, while her Claw Rake will hit at the same time the fomer takes an action.

If she is still standing, she may then strike with the Hamstring.

Finally, you may make a standard initiative roll (Wits + Alertness), and then apply the maneuvers' Initiative modifiers directly to the number of successes. In the

above example, say that Mari rolled four successes for Initiative. Her Claw Rake would have seven successes, her Neck Bite five and her Hamstring



three. As the simplest method, this system is recommended. As with all the rules presented here, Storytellers and players should work together to find the system that works best for them.

## Firearms Rules

With a few exceptions, this book doesn't really change the rules for using firearms. The exceptions are detailed below; other information on firearms, including details on different types of guns and on Firearms Techniques, can be found in Appendix Three.

**Dodging bullets:** When dodging attacks from firearms, a character must now roll Dexterity + Athletics and move at least one hex or drop down to the ground. If a character's move while dodging takes him behind cover, use the standard rules for cover.

The difficulty to dodge bullets is still determined by the availability of nearby cover, as explained in the standard rules.

**Full Auto:** Characters are not required to use all of the bullets remaining in a clip to fire full-auto; however, they must fire at least 6 bullets. The character gets +1 Accuracy and +1 Damage on the attack per two bullets fired, to a maximum of +5 for 10 bullets. On the other hand, the difficulty of the shot is raised by 2, due to recoil. If the character chooses to fire all of the bullets in his clip full-auto (minimum of 10 bullets required), then use the standard rules.

**Reloading:** Reloading an empty gun takes up one full combat turn and requires the character's total concentration (and Dice Pool). However, a character may spend a point of Willpower to change the clips in two guns in one turn.

**Spray:** The full-auto option described above assumes that the character is firing at one target. However, if he so chooses, a character can fire across an area, instead of focusing on one foe. To do this, he must fire at least 10 bullets. The attack has a base difficulty of 5, increased by 1 for every target hex covered by the spray.

The player divides all successes evenly between any targets in the area and rolls damage against each one; however, if there is only one target in the area, she can only receive half of the successes. If the player rolls fewer successes than there are targets, each target takes one success until they are used up. For example, Archodias the nocker is firing at a pack of chimerical giant spiders. He rolls four successes against the group of six; the first four spiders are each hit (with one success), while the others are unaffected.

The difficulty to dodge a spray is increased by 2.

**Targeting:** Appendix One contains an optional hit location system. At the Storyteller's discretion, this may be used in place of the standard targeting system.

## Character Creation Example

Bill's gaming group is starting a **Werewolf** chronicle. Having played moody, introspective characters in the past two chronicles (a **Vampire** chronicle and a **Mage** chronicle), Bill now wants a character who's more visceral, more action-oriented. He decides to pull out all the stops and play a Get of Fenris Ahroun. After going through the initial character-creation procedure, Bill's character looks something like this...

### Gift-of-Claws

**Breed:** Homid

**Auspice:** Ahroun

**Tribe:** Get of Fenris

**Physical:** Strength 4 (6/8/7/5), Dexterity 3 (3/4/5/5), Stamina 3 (5/6/6/5)

**Social:** Charisma 2, Manipulation 2 (1/0/0/0), Appearance 2 (1/0/2/2)

**Mental:** Perception 3, Intelligence 2, Wits 3

**Talents:** Alertness 1, Athletics 2, Brawl 4, Dodge 2, Intimidation 2, Primal-Urge 1, Streetwise 1

**Skills:** Drive 1, Firearms 2, Melee 3, Stealth 2, Survival 1

**Knowledges:** Enigmas 1, Investigation 1, Law 1, Linguistics 1, Medicine 1







**Backgrounds:** Allies 2, Fetish 2, Kinfolk 2, Past Life 1, Pure Breed 3

**Gifts:** (1) Razor Claws, Inspiration, Resist Pain

**Rank:** 1

Rage 8, Gnosis 3, Willpower 6

Having gone through these initial character-creation steps, Bill turns to the additional character-creation rules provided in this book. Based on those rules, he determines that he has the following PowerPoints to spend on maneuvers: 4 Athletics points (Athletics 2 x2), 8 Brawlpoints (Brawl 4 x2), 4 Dodge points (Dodge 2 x2) and 6 Weapon Maneuver points (Melee 3 x2). He may also buy 3 Weapon Techniques (Melee 3) and 2 Firearm Techniques (Firearms 2).

Bill decides that Gift-of-Claws will practice Klaive Dueling and that the young Garou has also received Karate training, so he buys these maneuvers and techniques. Note that not all of his unarmed maneuvers are part of the Karate style, so Gift-of-Claws must have received additional fighting training elsewhere (from packmates, members of his tribe, people he knows at the dojo where he studied Karate — whatever is appropriate to the character and the chronicle.)

**Basic Maneuvers (free):** Bite, Block, Claw Rake, Claw Slash, Dodge, Grapple, Heavy Kick, Heavy Strike, Quick Kick, Quick Strike, Sprint

**Athletics:** Jump, Kippup, Shoulder Smash

**Brawl:** Knuckle Fist, Phoenix Eye Fist, Foot Sweep, Spinning Thrust Kick

**Dodge:** Kick Defense, Punch Defense, Evasion

**Melee:** Parry, Riposte, Slash, Thrust

**Weapon Techniques:** Blades, Staff, Bows

**Firearm Techniques:** Handguns, Shotguns

Bill is now prepared to develop his character's background a little more.

## Example of Play

Marshall, a young Toreador vampire, has finally tracked down the person responsible for harassing several of his kine. Confronting the young punk in a back lot, Marshall prepares to teach him a thing or two about how vampires fight. However, what Marshall doesn't know is that his adversary is really the redcap McCormick, who happens to know a thing or three about mixing it up himself....

**Turn One:** Marshall and McCormick are about thirty feet apart; Marshall is unarmed and sure of himself, McCormick is carrying a sawed-off pool cue. Both select their actions. Marshall chooses Flying Kick, the better to close the distance. McCormick decides to move closer and use Block. Both roll Wits + Alertness, adding their Initiative modifiers (none for Flying Kick, +4 for Block). Marshall gets five successes, McCormick seven. Marshall goes first.

The Toreador has Dexterity 4, and the Flying Kick adds +2 Move. He may move a total of six hexes, or thirty feet. He breaks into a run and launches himself at the leather-clad punk, who interrupts to block. Marshall's Dexterity (4) + Brawl (3) give him seven dice to hit, plus one for the Flying Kick's Accuracy modifier. He rolls eight dice against a difficulty of 6; he gets four successes, which is plenty. He has Strength 2 and Potence 2; adding in the +1 Damage for the Flying Kick, he gets to roll three dice for damage, plus two automatic successes for Potence. He gets four successes in all. McCormick rolls his Block dice:

Stamina (4) + Dodge (2) give him six dice. He gets four successes, and takes no damage.

**Turn Two:** Now in close combat, the two select maneuvers again. Marshall decides to spend a Blood Point, and gets to play two actions (thanks to his Celerity). He decides to play Heavy Kick and Ripping Bite. McCormick opts to smack the vampire upside the head with his pool cue, choosing to use a Great Blow. Marshall rolls four successes for initiative, modified to three for the Heavy Kick and Ripping Bite (both with Initiative modifiers of -1; they'll land virtually simultaneously). McCormick rolls four successes as well. He would normally take a -2 for the Great Blow, but he gets +2 from Blocking last round; the two cancel out.

Marshall strikes first on three, but as he draws back, the redcap decides to interrupt his attack. McCormick rolls his Dexterity (3) + Melee (4) — he has no Accuracy modifiers. He scores five successes. His Dice Pool for damage is his Strength (4) + club damage (1) + 3 for the Great Blow: eight dice! He gets six successes, and Marshall is only able to soak two. Marshall takes four Health Levels of damage; since his Stamina is only 3, he's Dazed! He immediately loses any actions he might have been able to take this turn.

**Turn Three:** Marshall decides to try and Throw McCormick out of the way. The redcap, however, wants to teach this undead upstart a real lesson. He decides to spend a point of Glamour to do the obviously impossible — taking a huge bite out of the Toreador's arm! The two roll initiative again...

**Image:** Gift-of-Claws (human name: Ethan Robertson) is a warrior born and bred. He carries himself with a discipline and nobility not common among his tribe, though he is as quick as any of his tribemates to take offense at insults and to leap into combat because of them.

**Roleplaying Hints:** Swagger, but in a dignified fashion. Make your self-confidence and honor plain to all. Always keep your word. Never let anyone question your honor, breeding or anything else and get away with it.

**History:** Ethan Robertson was born of a human mother and a Garou father. All his life he was rebellious and angry, lashing out at anything that bothered him. The psychologists his mother

consulted ascribed this anger to the lack of male authority figures in his life, but that knowledge still didn't help her control him.

When Ethan was in his mid-teens and beginning to get into serious trouble with the law, he was found by the Garou, who revealed his true nature to him. At first, Ethan thought that this was really cool. He could change into a 10-foot wolf-monster! He had claws! Soon, though, he began to look beyond his initial impressions at Garou society and history and was impressed by what he saw. With the help of the elders in his tribe, he has become a much more serious, honorable, dignified person than anyone who knew him as a child would ever have expected — but he's still damn good in a fight if need be.



# Chapter Two: Combat Maneuvers

This chapter covers the maneuvers that characters use to fight, both unarmed and armed. In the next chapter you'll see how groups of maneuvers are put together to form styles.

## Combat Maneuvers

Combat Maneuvers are maneuvers that do not involve the use of weapons. They range from the most basic down'n'dirty streetfighting punches and low blows to the most artistic and esoteric martial arts maneuvers. They are divided into two categories of maneuvers: Basic Maneuvers, which are known by every character, and Advanced Maneuvers, which must

be purchased. Basic Maneuvers may vary by character type; vampires and Garou, for example, have a few more Basic Maneuvers than do mortals.

The base difficulty to hit an opponent with any Combat Maneuver is 6; for Do maneuvers, 7. The difficulty to dodge hand-to-hand attacks is a base of 6, +1 per opponent after the first.

Unless otherwise noted, Unarmed Combat Maneuvers do only Stun damage. (The exception is damaging wraiths; Unarmed Combat Maneuvers will do damage just as if they were any other source, with some exceptions — a wraith takes no damage from being strangled, for instance. Common sense should be your guide.) A character may spend a Willpower point, Rage point, or Blood Point to do Kill damage with a maneuver.



# Basic Maneuvers

Basic Maneuvers are elementary fighting maneuvers instinctively known to all characters — no training is necessary to use these maneuvers. They're not very elegant or precise, but they work. These maneuvers also represent the most elementary martial arts maneuvers that beginning fighters learn.

## BLOCK

**Prerequisites:** None

**Power Points:** None

**Description:** A basic defensive action in which the character stops an opponent's attack from injuring him by blocking it, usually with his hand or forearm.

**System:** When a character uses Block, he adds his rating in Dodge to his Stamina for purposes of calculating Soak Dice. However, some attacks, such as Grabs, ignore Blocks and may only be soaked with the character's Stamina.

Block has two other advantages. First, the turn after a character uses a Block, he gets +2 Initiative to his maneuver that turn; this represents a character's ability to quickly counterattack after deflecting a blow. Second, Block prevents a character from suffering a Knockdown from any attack that would normally cause one (except for Knockdown from attacks that ignore Blocks, such as Grabs).

Block cannot be used to block an attack from a weapon. For that, the character must either know an Advanced Maneuver or use a weapon and the appropriate Weapon Maneuver.

Block can be played as an Abort Maneuver.

**Cost:** None

**Initiative:** +4

**Accuracy:** None

**Damage:** None

**Move:** +0

## DODGE

**Prerequisites:** None

**Power Points:** None

**Description:** The invaluable art of getting out of the way of attacks.

**System:** When a character uses an action to dodge, she rolls her Dexterity + Dodge. The number of successes she scores indicates how many successes are subtracted from her opponent's to-hit roll. The difficulty to Dodge increases with the number of attackers. If attacked multiple times, the character may choose which attack to dodge, or split her Dice Pool.

Dodge can be played as an Abort Maneuver.

**Cost:** None

**Initiative:** +6

**Accuracy:** None

**Damage:** None

**Move:** +1

## GRAPPLE

**Prerequisites:** None

**Power Points:** None

**Description:** A simple grab and squeeze attack.

**System:** This is a Sustained Hold.

**Cost:** None

**Initiative:** -1

**Accuracy:** +0

**Damage:** +0

**Move:** +0

## HEAVY KICK

**Prerequisites:** None

**Power Points:** None

**Description:** A hard-hitting kick, often used after an opponent has been set up or Dazed. It can simulate a wide variety of side kicks, roundhouse kicks and similar attacks.

**Cost:** None

**Initiative:** -1

**Accuracy:** -1

**Damage:** +2

**Move:** -1

## HEAVY STRIKE

**Prerequisites:** None

**Power Points:** None

**Description:** An all-out punch (or other strike of some sort) in an attempt to injure the opponent.

**Cost:** None

**Initiative:** +0

**Accuracy:** +0

**Damage:** +1

**Move:** +0

## QUICK KICK

**Prerequisites:** None

**Power Points:** None

**Description:** A fast, sometimes desperate, kick, usually to the opponent's abdomen or legs. It can simulate a wide variety of front kicks, snap kicks, low kicks and so on.

**Cost:** None

**Initiative:** +1

**Accuracy:** +0

Damage: +1  
Move: +0

## QUICK STRIKE

Prerequisites: None  
Power Points: None

Description: A quick, basic attack with a fist, elbow, knee or other striking appendage.

Cost: None  
Initiative: +3  
Accuracy: +0  
Damage: +0  
Move: +1

## SPRINT

Prerequisites: None  
Power Points: None

Description: An all-out move, used to cross the battlefield quickly.

Cost: None  
Initiative: +3  
Accuracy: N/A  
Damage: N/A  
Move: +3

# Advanced Maneuvers

Advanced Maneuvers are special fighting abilities that can only be learned through training. As explained in Chapter Two, characters must purchase these maneuvers using Power Points.

There are 10 types of Advanced Maneuvers, which are split into categories defined by the Ability or characteristic they are based on. These categories are as follows:

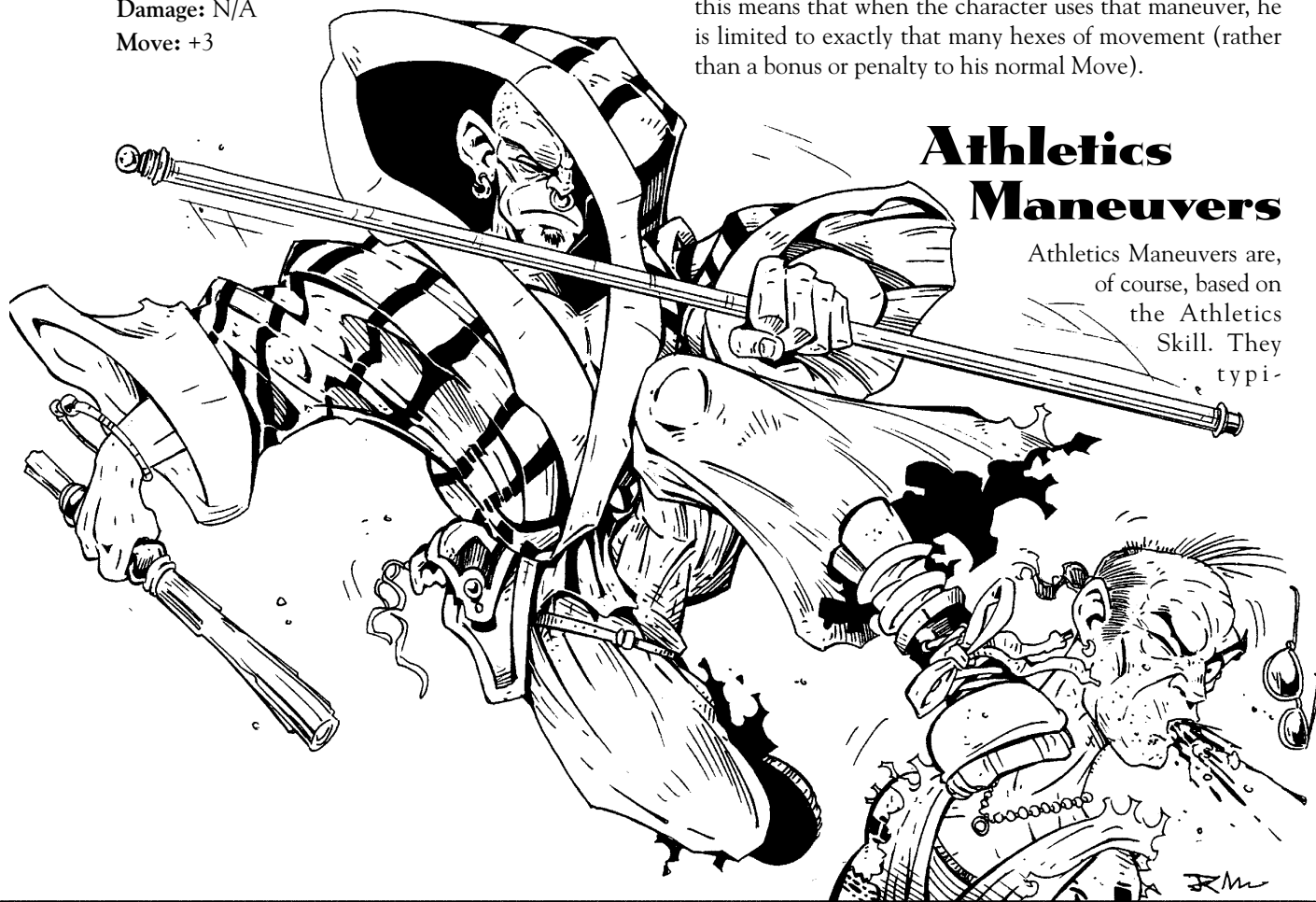
### Athletics Maneuvers

Brawl Maneuvers	Dodge Maneuvers
• Punches	• Blocks
• Kicks	• Evasions
• Grabs	Tooth & Claw Maneuvers
• Throws	Shapechanging Maneuvers
Do Maneuvers	Weapon Maneuvers

Each maneuver grants modifiers to four characteristics—Initiative, Accuracy, Damage, and Move. In most cases these will be written as a number (e.g., +1, -2). Some maneuvers have a Move modifier that is written as a word (e.g., “One”); this means that when the character uses that maneuver, he is limited to exactly that many hexes of movement (rather than a bonus or penalty to his normal Move).

## Athletics Maneuvers

Athletics Maneuvers are, of course, based on the Athletics Skill. They typi-



cally involve jumping and acrobatic actions and are quite “flashy.”

Except for the “Jump” maneuver, Garou in Hispo and Lupus forms may not use Athletics Maneuvers.

## BACKFLIP

**Prerequisites:** Athletics 3

**Power Points:** 4

**Description:** Using this retreating defensive maneuver, a well-trained fighter can avoid nearly any attack. The Backflip is actually a series of back-handsprings that can take a competent gymnast halfway across the battlefield while he dodges projectiles and other attacks.

**System:** While executing this maneuver, the fighter can only move in a straight line away from his foe, but while doing so, he cannot be harmed by any attack. However, he will be vulnerable to attack both before and after this maneuver is executed.

**Cost:** 1 Willpower

**Initiative:** +3

**Accuracy:** None

**Damage:** None

**Move:** +2

## BREAKFALL

**Prerequisites:** Athletics 1

**Power Points:** 3

**Description:** Many styles, such as Jujutsu and Aikido, emphasize throwing techniques. Before one can learn how to throw, however, one must learn how to be thrown without suffering serious injury. Breakfall is usually performed as a roll onto the shoulders and arms, with the head tucked in to protect against neck injuries.

**System:** Breakfall is practiced until it becomes instinctive; therefore, it does not count as an action and a Combat Card does not have to be played to use it. Whenever the fighter is thrown or takes damage from a maneuver that causes Knockdown, this maneuver allows him to reduce the damage he takes from the fall by one point for each success made on a Dexterity + Athletics roll. (Note: Breakfall only applies to maneuvers in which hitting the ground is what causes the damage; it does not protect a character from damage caused by a maneuver that injures her and then knocks her down. For example, Breakfall applies to all Throw Maneuvers, but not to punches that happen to do Knockdown.)

Additionally, Breakfall allows the fighter to ignore the -2 Initiative penalty that is normally suffered when she is Knocked Down. This applies to any Knockdown. When using Breakfall, a character gets back on her feet instantly; she does not have to spend a turn to do so or make any kind of roll.

**Cost:** None

**Initiative:** See above

**Accuracy:** See above

**Damage:** See above

**Move:** See above

## DRUNKEN MONKEY ROLL

**Prerequisites:** Athletics 2

**Power Points:** 2

**Description:** Practitioners claim that the unjustly imprisoned founder of Monkey Style Kung Fu invented this evasive maneuver after watching a group of monkeys through the bars of his jail cell. The monkeys would become inebriated after drinking wine thrown out by the guards and would stagger and roll around on the ground. By copying the monkeys' antics, the master developed a series of evasive tumbles and the Drunken Monkey Roll was born.

**System:** This maneuver is a good all-purpose evasive technique. It is a Crouching Maneuver. It can also be used to interrupt and evade projectile attacks (use the same rules as for Jump).

**Cost:** None

**Initiative:** +3

**Accuracy:** None

**Damage:** None

**Move:** +2

## GROUND FIGHTING

**Prerequisites:** Athletics 4

**Power Points:** 3

**Description:** Although you'd never know it from watching kung fu movies, a large number of fights end up with both fighters on the ground, struggling to defeat each other. In this situation, a fighter who has been trained in groundfighting has a distinct advantage.

**System:** This maneuver does not require a Combat Card; it is simply invoked when a fighter falls down, is thrown, is knocked down or is otherwise prone. The fighter does not have to rise from the ground to continue fighting (although if he does, he suffers the standard -2 Initiative penalty unless he has Breakfall or Kippup). While fighting from the ground, he may use any Basic or Advanced Maneuvers other than hip-derived torquing maneuvers (i.e., many throws), Aerial Maneuvers or other maneuvers that the Storyteller rules simply cannot be used while prone.

Fighters who do not have this maneuver are at -3 Initiative and -3 damage when they try to use a maneuver from the ground, even if their opponent is also on the ground.

Fighting against a groundfighting opponent when the fighter is standing up can be difficult, as well. Maneuvers that are specially intended to work against Crouching characters (e.g., an Axe

Kick) and any other "low" attacks work normally, but any other physical strikes will be at -2 Initiative and -2 Accuracy.

**Cost:** 1 Willpower

**Initiative:** See above

**Accuracy:** See above

**Damage:** See above

**Move:** See above

## JUMP

**Prerequisites:** Athletics 1

**Power Points:** 1

**Description:** Jump is a simple maneuver that allows the character to vault over incoming projectiles, most obstacles and so forth. It is a prerequisite to many Athletics maneuvers.

Note that using Jump is *not* the same thing as using the Jump Chart rules from the basic Storyteller System rulebooks. The Jump Maneuver is more graceful and agile than a standard jump and often takes the character farther as well.

Storytellers and players should be aware that this maneuver is not *entirely* realistic; using it, a high school jock could leap six feet into the air! If this is a little too "dramatic" for your game, scale the maneuver down.

### System:

A character can jump three feet up into the air or five feet forward for every dot in Athletics. In combat situations, using Jump adds +1 to Move when used by itself (i.e., not in conjunction with an attack maneuver).

A character can play a Jump card along with any of the Basic Maneuver attacks, with any Advanced Maneuver that has it as a prerequisite or by itself. If played alone, the Jump card indicates that the fighter is moving across the battlefield by jumping; he uses the maneuver modifiers listed below. When used alone as a move, Jump can be played as an Abort action. It is also an Aerial Maneuver.

A Jump card played with a Basic Maneuver represents the fighter jumping on the opponent to deliver a punch or kick. This turns the standard punch or kick into an Aerial Maneuver. The fighter uses the modifiers for the Basic Maneuver and does *not* add the +1 Move for the Jump.

Note that, for purposes of creating Combinations, the fighter must distinguish between a Basic Maneuver and a Basic Maneuver played with a Jump card. This distinction must be made when the Combination is created. For example, a character might create a Heavy Kick-Roundhouse Kick Combination. Since this Combination was not built with a Jump element, the Jump card cannot be played with the Heavy Kick. If the maneuver were a Jumping Heavy Kick-Roundhouse Kick, then he has to Jump to use the Combination; he cannot "ignore" the Jump element.

If a fighter plans to use a Jump to dodge a projectile attack, he must wait for an opponent to declare that he is the target of a projectile attack. If the fighter's Jump has a higher Initiative than the projectile attack, he can interrupt the opponent's attack and try to dodge the incoming attack by jumping over it or away from it (of course, if the fighter's Jump has a lower Initiative, he's just out of luck). The two fighters make a resisted





roll, comparing the attacker's projectile attack Technique to the jumping fighter's Dexterity + Athletics. If the attacker wins the roll, the jumping fighter is hit by the missile (maybe he mistimed his leap or perhaps the attacker simply managed to blast him out of the air) and must immediately end his turn.

If the fighter uses the Jump card with a Basic Maneuver attack, he can try to dodge a projectile and then still deliver his attack.

Garou in Hispo and Lupus forms can use this maneuver.

**Cost:** None

**Initiative:** +3

**Accuracy:** None

**Damage:** None

**Move:** +1

## KIPPUP

**Prerequisites:** Athletics 2

**Power Points:** 1

**Description:** One of the most basic Athletics fighting maneuvers, the Kippup allows a prone fighter to get to his feet almost instantly. The fighter curls his legs up off the ground and kicks them up into the air while simultaneously arching his back powerfully. The resulting motion practically bounces him off the ground and to his feet.

**System:** A fighter who knows the Kippup maneuver only suffers a -1 Initiative penalty the turn after he suffers a Knockdown (instead of the standard -2 penalty). Kippup is not played as a Combat Card; its effect is automatic.

**Cost:** None

**Initiative:** See above

**Accuracy:** None

**Damage:** None

**Move:** None

## SHOULDER SMASH

**Prerequisites:** Athletics 2, Jump

**Power Points:** 2

**Description:** This simple and effective maneuver is most commonly used by wrestlers and other types of fighters who don't mind getting in close and really mixing it up. The fighter jumps at his opponent as hard as he can, slamming into him with his shoulder, much like a football player making a tackle.

**System:** The fighter's opponent must be standing in the same hex with him, or in an adjacent hex for the fighter to use this maneuver. The fighter moves into the opponent's hex, rolls damage for the Shoulder Smash and then finishes his movement. The Shoulder Smash is an Aerial Maneuver.

**Cost:** None

**Initiative:** +0

**Accuracy:** -1

**Damage:** +2

**Move:** -1

# Brawl Maneuvers

## Punches

Punches are attacks made with the hands, fists, or elbows.

## ATEMI STRIKE

**Prerequisites:** Brawl 4, Phoenix Eye Fist

**Power Points:** 4

**Description:** The fighter strikes one of his opponent's vital points, causing agonizing pain. The vital points are known as *kyusho* in Japan, *tien-hsueh* in China, *kuepso* or *keupso* in Korea, *huyet* in Vietnam, *marman* in India and *rahasia* in Indonesia.

**System:** The fighter must be able to strike an unarmored vital point on his opponent's body; if all of his opponent's vital points are protected, he cannot use this maneuver. If the maneuver is used successfully, damage from it cannot be soaked at all. However, the maneuver can be blocked, in which case damage from it may be soaked as normal.

**Cost:** 1 Willpower

**Initiative:** -1

**Accuracy:** -1

**Damage:** +2

**Move:** -2

## DISARM

**Prerequisites:** Brawl 3

**Power Points:** 3

**Description:** The fighter skillfully strikes his opponent's weapon, hand or arm, not to cause damage, but to knock a weapon out of his opponent's grasp.

**System:** The fighter rolls his Strength + Brawl, difficulty 6. The target soaks the damage by rolling Strength (difficulty 6). For every success that the fighter has left after the target makes a soak roll, the weapon flies from the target's hands one hex in a direction specified by the fighter. If the fighter does not score at least one success after the soak, the target does not lose his weapon. If the Disarm roll is botched, the fighter strikes the weapon in such a way that he is damaged by it (his opponent may roll normal damage, with no maneuver modifiers).

**Cost:** None

**Initiative:** -1

**Accuracy:** None

**Damage:** None

**Move:** None

## DUCKING PUNCH

**Prerequisites:** Brawl 2

**Power Points:** 2

**Description:** The fighter crouches low and delivers a short, powerful punch to his opponent's midsection (or even below-the-belt, for particularly vicious fighters).

**System:** This is a Crouching Maneuver.

**Cost:** None

**Initiative:** +0

**Accuracy:** +1

**Damage:** +1

**Move:** None

## EAR POP

**Prerequisites:** Brawl 2

**Power Points:** 3

**Description:** The fighter slaps both of his opponent's ears with his hands slightly cupped, causing incredible air pressure to rush into his opponent's ears; the opponent suffers intense pain (and, possibly, temporary or permanent loss of hearing). It is a vicious maneuver, considered "dishonorable" by some fighters.

**System:** This strike completely ignores the victim's Stamina for purposes of soaking damage.

**Cost:** None

**Initiative:** -1

**Accuracy:** -2

**Damage:** -3

**Move:** -1

## ELBOW SMASH

**Prerequisites:** Brawl 1

**Power Points:** 2

**Description:** Common to Muay Thai and certain other martial arts styles, this devastating punch has knocked out many a fighter.

**System:** Use the modifiers listed below.

**Cost:** None

**Initiative:** +2

**Accuracy:** +1

**Damage:** +1

**Move:** One

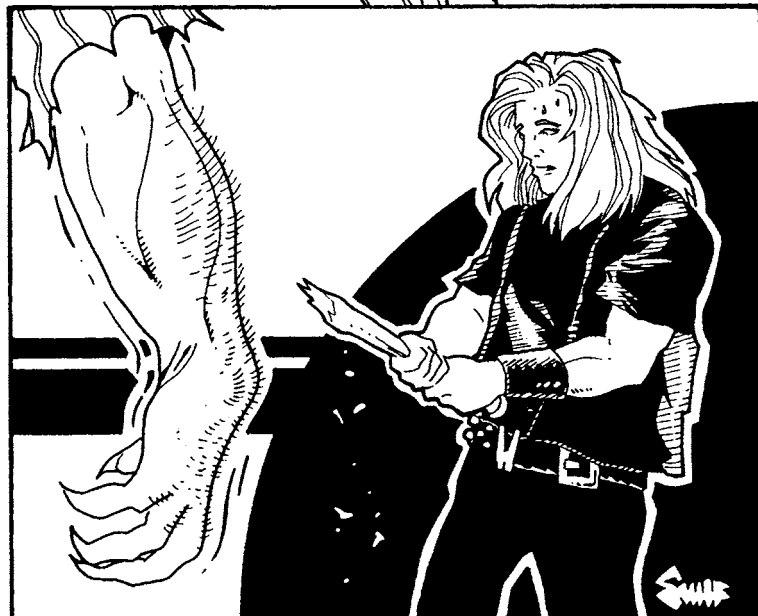
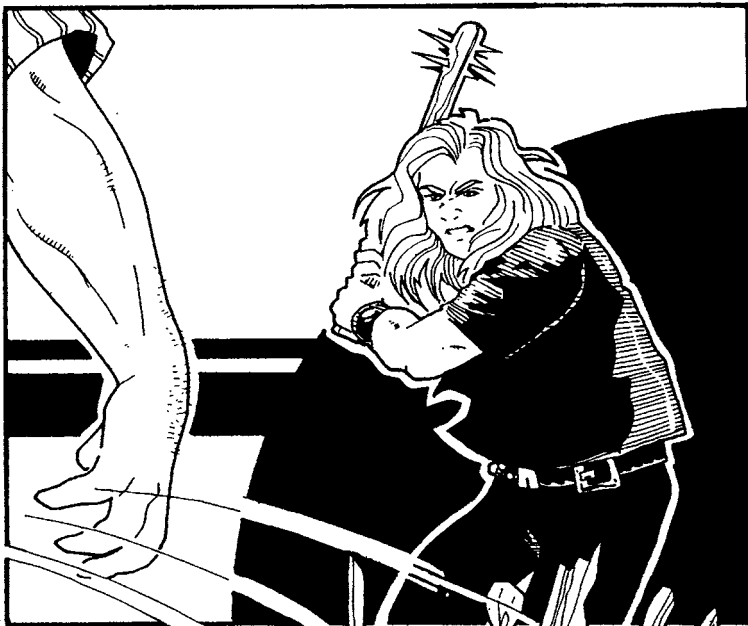
## EYERAKE

**Prerequisites:** Brawl 2

**Power Points:** 2

**Description:** In a truly desperate move, the fighter clenches his fingers into a claw and rakes it across his op-





ponent's face and eyes. This causes little or no damage, but temporarily blinds an opponent.

**System:** Very little damage ever results from this attack, but for the next turn the opponent must fight blind and is effectively Dazed.

**Cost:** None

**Initiative:** +2

**Accuracy:** +0

**Damage:** -3

**Move:** +0

## GRAB PUNCH

**Prerequisites:** Brawl 2

**Power Points:** 2

**Description:** This simple yet effective maneuver is derived from Monkey Style Kung Fu. The fighter lunges forward, grabs his opponent's blocking arm, pulls it out of the way and then delivers a powerful punch with his free hand.

**System:** The Grab Punch is similar to the Heavy Strike, except that it is slower and it ignores Blocks. If the opponent uses Block, he does not get to add his Block to his soak total to resist damage from this attack.

**Cost:** None

**Initiative:** -2

**Accuracy:** +0

**Damage:** +1

**Move:** +0

## HAYMAKER

**Prerequisites:** Brawl 1

**Power Points:** 2

**Description:** This is an all-out punch in which the fighter takes the time to "wind up" and impart extra force to the blow. A broad overhead swing of the fist is often used to give the blow extra impact.

**System:** An opponent struck by a Haymaker must make a resisted Strength roll to see if he is also knocked back one hex. This punch will cause a Knockdown against Aerial opponents.

**Cost:** None

**Initiative:** -2

**Accuracy:** -1

**Damage:** +2

**Move:** -2

## HEAD BUTT

**Prerequisites:** Brawl 1

**Power Points:** 1

**Description:** The fighter smashes his head into his opponent. This can cause severe damage. However, the fighter has to train long and hard to learn how to use his head in this fashion without causing injury to himself.

**System:** Use the modifiers listed below.

**Cost:** None

**Initiative:** +0

**Accuracy:** +0

**Damage:** +1

**Move:** -2

## **HYPER FIST**

**Prerequisites:** Brawl 4

**Power Points:** 4

**Description:** Fighters who master this maneuver are able to throw a flurry of punches, usually uppercuts and short jabs to the abdomen, that pound their opponents with multiple hits.

**System:** The fighter gets to roll three damage tests against the victim.

**Cost:** 1 Willpower

**Initiative:** +1

**Accuracy:** +1

**Damage:** -1

**Move:** One

## **KNUCKLE FIST**

**Prerequisites:** Brawl 2

**Power Points:** 3

**Description:** This maneuver is just like a typical punch, except that it is not thrown with a clenched fist — instead, the fighter does not flex the innermost joint of his fingers, leaving the bony middle knuckles pointing forward to strike the opponent — reducing the area of impact, thus increasing the damage caused by the punch.

**System:** An opponent struck by a Knuckle Fist must make a resisted Strength roll to see if she is also knocked back one hex. This punch will cause a Knockdown against Aerial opponents.

**Cost:** None

**Initiative:** +1

**Accuracy:** +1

**Damage:** +1

**Move:** +0

## **PHOENIX EYE FIST**

**Prerequisites:** Brawl 3

**Power Points:** 2

**Description:** This maneuver is like a regular punch, except that the middle finger (or sometimes the thumb) is allowed to protrude above the fist, creating a more pointed surface with which to strike the opponent. The force of the punch is typically directed at the opponent's nerve clusters for maximum effectiveness.

**System:** An opponent struck with this maneuver will suffer numbness in the following round. If any damage is inflicted, the opponent suffers a -1 to Move during the next round. If no damage is inflicted, it is assumed that the strike missed the nerve cluster and doesn't appreciably slow the opponent down.

**Cost:** None

**Initiative:** +0

**Accuracy:** -1

**Damage:** +1

**Move:** +0

## **POWER UPPERCUT**

**Prerequisites:** Brawl 1

**Power Points:** 4

**Description:** This powerful punch starts low and ends high, as the fighter brings his fist up underneath his opponent's jaw (or into his opponent's stomach, if used to interrupt an Aerial Maneuver). By using his leg and back strength, a fighter can do some serious damage with this maneuver. The force with which the blow is thrown will often lift the fighter a few inches off the ground.

**System:** If used to interrupt an Aerial Maneuver, the Power Uppercut will cause a Knockdown, knocking the opponent out of the sky before he can land his own attack.

**Cost:** None

**Initiative:** -1

**Accuracy:** +1

**Damage:** +1

**Move:** One

## **SPINNING BACK FIST**

**Prerequisites:** Brawl 2

**Power Points:** 3

**Description:** The fighter spins around, adding force to his blow from the momentum of the spin. As the spin is completed, he brings the back of his fist into contact with his opponent's jaw, with devastating results.

**System:** A character executing a Crouching Maneuver will not be hit by this attack.

**Cost:** None

**Initiative:** -1

**Accuracy:** +1

**Damage:** +1

**Move:** +1



## SWORD HAND

**Prerequisites:** Brawl 3

**Power Points:** 4

**Description:** Known in the west as the “karate chop,” this maneuver actually takes two forms. The first is to use the edge of the flattened hand to strike the target, usually with the intent of breaking bones or inflicting other serious injury. The second, more difficult form is to flatten the hand and strike with the fingertips, driving the fighter’s hand into his opponent’s body.

**System:** This punch ignores any bonuses the target gains from wearing armor, having especially tough skin or similar powers. It does not ignore Fortitude or the Maka Wara ability, however.

This maneuver only does Kill damage.

**Cost:** None

**Initiative:** -1

**Accuracy:** +1

**Damage:** +2

**Move:** -2

## TWO-FISTED SMASH

**Prerequisites:** Brawl 2

**Power Points:** 3

**Description:** The fighter clenches his hands together into one big fist and uses it to smash his opponent. Usually the fighter swings the fist down onto an opponent’s head or back, but the swing can also be side-to-side.

**System:** Use the modifiers below.

**Cost:** None

**Initiative:** -2

**Accuracy:** -1

**Damage:** +3

**Move:** One

## Kicks

Kicks are attacks performed with the legs, feet and knees. They include simple attacks intended to damage and more sophisticated maneuvers, such as leg sweeps.

## AXE KICK

**Prerequisites:** Brawl 2, Jump

**Power Points:** 3

**Description:** The fighter begins this maneuver by leaping into the air as he stretches his leg high above his head. As he comes down, he slams his leg into his opponent’s head or shoulders, using his momentum to increase the force of the blow.

**System:** This kick is an Aerial Maneuver. The fighter travels his allowed movement in the air using the -2 modifier and ends his attack in the same hex as his target. Because this

attack targets the opponent from above, crouching targets will take a hit just like anybody else. Jumping opponents will also be struck and will suffer a Knockdown.

**Cost:** None

**Initiative:** -1

**Accuracy:** -1

**Damage:** +2

**Move:** -2

## DOUBLE KICK

**Prerequisites:** Brawl 3

**Power Points:** 4

**Description:** This special move is a combination of two kicks, usually a roundhouse-style kick followed by a spinning thrust kick. Some fighters prefer to use one low, hard kick followed by a second kick to the abdomen, chest or head from the same foot (a “change-up kick”).

**System:** This maneuver scores two damage tests on the victim. Opponents using Crouching or Aerial maneuvers will only get hit once, though.

**Cost:** None

**Initiative:** -1

**Accuracy:** +1

**Damage:** +0

**Move:** +1

## FLYING KICK

**Prerequisites:** Brawl 3, Athletics 3, Jump

**Power Points:** 4

**Description:** The fighter launches himself feet-first in the air toward his opponent. He ends the move with a powerful kick, usually to his opponent’s head or midsection.

**System:** The Flying Kick is an Aerial Maneuver.

**Cost:** None

**Initiative:** +0

**Accuracy:** +1

**Damage:** +1

**Move:** +2

## FOOT SWEEP

**Prerequisites:** Brawl 2

**Power Points:** 1

**Description:** This maneuver is a low, powerful kick designed primarily to knock an opponent off his feet, but not cause damage. Still, the combined force of the kick and the fall is not pleasant.

**System:** Victims of a successful Foot Sweep suffer a Knockdown in addition to normal damage. The Foot Sweep is a Crouching Maneuver.

**Cost:** None  
**Initiative:** -2  
**Accuracy:** +0  
**Damage:** +1  
**Move:** -2

## HANDSTAND KICK

**Prerequisites:** Brawl 2, Athletics 2  
**Power Points:** 2

**Description:** This flashy kick is a specialty of practitioners of the Capoeira fighting style. The fighter bends over, places his hands on the ground, and then presses his legs up into a handstand. The legs snap up with tremendous kicking force.

**System:** Aerial opponents will suffer a Knockdown in addition to damage if successfully attacked with this maneuver.

Characters may, if they choose, remain standing on their hands after they make this attack. When doing handstands, characters can move a maximum of one hex per turn. They may only attack with this maneuver.

**Cost:** None  
**Initiative:** -1  
**Accuracy:** +0  
**Damage:** +2  
**Move:** -2/One (see above)

## HEEL STAMP

**Prerequisites:**  
Brawl 1  
**Power Points:** 2

**Description:** This maneuver is not designed to cause a lot of damage; rather, it is used when the fighter wants to put a little distance between herself and her opponent. She raises her leg and smashes her heel into her opponent's chest, knocking the opponent in one direction and propelling herself in the other.

**System:** When this maneuver is used, the opponent is Knocked Back. The opponent is moved a distance in hexes equal to the fighter's Strength + Athletics minus the opponent's Strength; the fighter moves back one hex. This maneuver is especially dangerous when used

in fights taking place on rooftops, near vats of dangerous chemicals, on cliffsides and so forth.

**Cost:** None  
**Initiative:** +2  
**Accuracy:** +0  
**Damage:** -4  
**Move:** +1

## IRON BROOM

**Prerequisites:** Brawl 2, Athletics 1, Foot Sweep  
**Power Points:** 4





**Description:** Also known as a tiger's tail sweep or dragon's tail sweep, this maneuver is a Foot Sweep executed against multiple opponents. The fighter drops low, extends his kicking leg and whirls around quickly, kicking his opponents and knocking their feet out from under them.

**System:** The fighter rolls for damage against everyone in his own hex and the six hexes surrounding (adjacent to) his hex. Any victim who suffers damage is knocked down.

The Iron Broom is a Crouching Maneuver.

**Cost:** 1 Willpower

**Initiative:** -2

**Accuracy:** +0

**Damage:** +2

**Move:** None

## KNEE STRIKE

**Prerequisites:** Brawl 3

**Power Points:** 3

**Description:** In this vicious maneuver, the fighter stands near his opponent and leaps up to knee him in the stomach, chest or face, using the momentum of the leap to increase the damage.

**System:** To use this attack, the fighter must be in the same hex as his opponent. It does not count as an Aerial Maneuver. The victim of a Knee Strike will suffer a Knockdown.

**Cost:** None

**Initiative:** +2

**Accuracy:** +1

**Damage:** +1

**Move:** None

## REVERSE FRONT KICK

**Prerequisites:** Brawl 3

**Power Points:** 4

**Description:** The fighter launches a feint kick past the head of his opponent, then quickly reverses it with a sharp snapping motion, driving his heel into the back of his opponent's head.

**System:** This kick ignores Block Maneuvers.

**Cost:** None

**Initiative:** -1

**Accuracy:** +1

**Damage:** +1

**Move:** -1

## ROUNDHOUSE KICK

**Prerequisites:** Brawl 1

**Power Points:** 3

**Description:** The fighter faces his opponent squarely, then pivots and kicks him (usually high), using the momentum from the pivot to increase the power of the kick.

**System:** Use the modifiers below.

**Cost:** None

**Initiative:** -1

**Accuracy:** +0

**Damage:** +2

**Move:** +0

## SPINNING THRUST KICK

**Prerequisites:** Brawl 2

**Power Points:** 2

**Description:** The fighter spins around and then thrust-kicks his opponent, using the momentum from the spin to increase the power of the kick. Sometimes the fighter will hit his opponent with his heel as his foot whips around; this is known as a Spinning Back Kick.

**System:** Use the modifiers below.

**Cost:** None

**Initiative:** -1

**Accuracy:** +0

**Damage:** +3

**Move:** -1

## Grabs

Grabs are maneuvers in which the fighter obtains a hold on his opponent and then uses that hold to injure or inconvenience him in some way. Grabs range from brute-force bearhugs to sophisticated joint-locks that can be performed with only one hand.

With some grabs, the fighter gets a hold on his opponent, does something to hurt him, and then releases him. Other grabs, known as Sustained Holds, can be maintained for a period of time. Refer to Chapter One for details on Sustained Holds.

One important advantage to Grab maneuvers is that they cannot be blocked — Blocks do not decrease the damage from them.

## BACKBREAKER

**Prerequisites:** Brawl 3

**Power Points:** 2

**Description:** The fighter grabs his opponent, turns his body over, raises him high into the air and smashes him to the ground (or, for added effect, onto the fighter's raised knee).

**System:** The opponent suffers a Knockdown in addition to damage.

If the fighter smashes the victim onto his knee rather than the ground, the damage is Kill damage; this form of the maneuver can cause serious spinal injuries.

**Cost:** None

**Initiative:** -2

**Accuracy:** -1

**Damage:** +2

**Move:** One

## BEAR HUG

**Prerequisites:** Brawl 2

**Power Points:** 2

**Description:** Tired of faster, more agile fighters dancing rings around you? Grab that irritatingly quick little pipsqueak and crush him to your chest until his bones crack! The Bear Hug is an old standby for many wrestlers, and a few other styles have adopted it as well.

**System:** The Bear Hug is a Sustained Hold.

**Cost:** None

**Initiative:** -1

**Accuracy:** -1

**Damage:** +1

**Move:** One

## CHOKE HOLD

**Prerequisites:** Brawl 3

**Power Points:** 4

**Description:** The fighter grabs his opponent around the neck (usually from behind) and applies pressure to cut off the victim's air and blood flow, knocking him unconscious.

**System:** This maneuver is a Sustained Hold. The victim automatically loses one Health Level for every turn after the first in which the hold is maintained (he loses no Health Levels at all the first turn, but is unable to speak or shout). This damage may not be soaked. Upon reaching Incapacitated, the victim loses consciousness; if the hold is maintained he will begin to die, as is usual for Stun-damage maneuvers.

Choke Holds do no damage to characters who do not need to breathe (for example, vampires), although it will prevent them from speaking.

This maneuver is intended for use against humanoid beings. It generally will not work on animals, Lupus-form Garou or other nonhumanoid creatures unless the character buys a separate Choke Hold maneuver specifically designed to affect such creatures.

**Cost:** None

**Initiative:** -1

**Accuracy:** +0

**Damage:** See above

**Move:** One

## DISENGAGE

**Prerequisites:** Brawl 2, Athletics 2

**Power Points:** 3

**Description:** The fighter uses his flexibility and quickness to extricate himself from an opponent's grasp.

**System:** A fighter may play this maneuver during any turn in which she is in a Sustained Hold. When played, the captive fighter rolls a second time that turn to try to escape from her captor. However, for the second roll, the fighter rolls her *Dexterity* versus her opponent's Strength. If she escapes and has any Move left, she may move away from her opponent.

**Cost:** None  
**Initiative:** +1  
**Accuracy:** +0  
**Damage:** None  
**Move:** -2

## DISLOCATE LIMB

**Prerequisites:** Brawl 4, Athletics 1  
**Power Points:** 3

**Description:** This difficult maneuver allows the fighter to dislocate one of his opponent's limbs — typically an arm. The most common method of performing this maneuver is to grab the opponent's arm tightly and then kick the opponent in the pit of his arm while pulling on the arm. The result is an incredibly painful dislocation that immobilizes the limb.

**System:** The turn after a fighter's limb has been dislocated, he cannot make attacks with that limb. He may still make attacks with other limbs, though at -1 Accuracy.

Alternately, the opponent may pop his limb back into place in the next turn. This requires the expenditure of 1 point of Willpower. He then has a -3 Initiative penalty that turn; if he attempts to use that limb to attack in the same turn after popping it into place, he suffers a -2 Damage modifier on any damage tests he rolls.

**Cost:** None  
**Initiative:** -1  
**Accuracy:** +0  
**Damage:** +1  
**Move:** +1

## FIGHTING HOLD

**Prerequisites:** Brawl 3  
**Power Points:** 4

**Description:** The fighter grabs the victim and then attacks him repeatedly until he falls unconscious. The maneuver is designed so that the fighter keeps at least one limb — arm, leg or head — free to attack the victim.

**System:** This maneuver is a Sustained Hold in which the fighter does damage by hitting his victim with his free limb(s). The fighter does not get to play other Combat Cards; instead, the ability to keep hitting the victim is reflected in this maneuver's high Damage modifier.

**Cost:** None  
**Initiative:** -1  
**Accuracy:** -1  
**Damage:** +2  
**Move:** One

## GRAPPLING DEFENSE

**Prerequisites:** Brawl 2  
**Power Points:** 2

**Description:** Most styles that teach grab maneuvers also teach their students how to resist and escape from those same maneuvers. This maneuver allows the victim of a grab to better resist the damage from a grab, and improves his chances of escaping from a grab.

**System:** A fighter employing Grappling Defense may add his Stamina to his Brawl to determine his soak total against the damage from a Grab maneuver (if any).

Additionally, Grappling Defense makes it easier for a character to break free of Sustained Holds: it adds +2 to his Strength for that purpose.

**Cost:** None  
**Initiative:** +4  
**Accuracy:** None  
**Damage:** None  
**Move:** None

## IMPROVED PIN

**Prerequisites:** Brawl 3, Athletics 2, Pin  
**Power Points:** 4

**Description:** A refinement of the Pin maneuver.

**System:** The fighter may use an Improved Pin on any one target in her hex or an adjacent hex, regardless of whether the target is knocked down or Dazed, using the modifiers below. She may also move slowly while maintaining the hold. In all other ways, it acts exactly like a Pin.

**Cost:** 1 Willpower on the first turn only  
**Initiative:** +0  
**Accuracy:** +0  
**Damage:** +2 (first turn)/+1 (subsequent turns)  
**Move:** +1 (first turn)/One (subsequent turns)

## JOINT BREAK

**Prerequisites:** Brawl 5, Joint Lock  
**Power Points:** 4

**Description:** The fighter grabs one of his opponent's limbs (typically an arm) and bends it violently in a direction it was not meant to bend, breaking it at the joint.

**System:** If the victim takes any damage from this maneuver, his limb is broken, useless until it heals (either naturally or through magic or regeneration).





This maneuver does Kill damage only (though, at the Storyteller's option, the victim may pass out from the pain).

**Cost:** 1 Willpower

**Initiative:** +0

**Accuracy:** +1

**Damage:** +2

**Move:** +0

## JOINT LOCK

**Prerequisites:** Brawl 4

**Power Points:** 4

**Description:** The fighter grabs one of his opponent's limbs and twists it in ways it was not meant to be twisted. This forces the opponent to his knees in excruciating pain.

**System:** This is a Sustained Hold; the victim takes damage each turn the hold is maintained. The victim is considered to be crouching while in a Joint Lock. He cannot use the locked limb while the hold is maintained, but if he spends a point of Willpower, he may use another limb to attack the fighter locking him (or any other target within reach).

The damage from this maneuver is Stun damage only; even if the victim becomes Incapacitated from the pain, he will not take Kill damage if the lock is maintained. This damage may be soaked only with the character's Stamina; armor does not affect it.

**Cost:** None

**Initiative:** +1

**Accuracy:** +1

**Damage:** +1 (first turn)/+0 (subsequent turns)

**Move:** +0 (first turn)/One (subsequent turns)

## KNEE BASHER

**Prerequisites:** Brawl 4

**Power Points:** 3

**Description:** The fighter grabs the victim's head, pulls it down and smashes it repeatedly with her knee.

**System:** This maneuver is a Sustained Hold; the attacker may knee the victim in the face every turn that the hold is maintained. Even when (if) the victim is lucky enough to escape, he is knocked down and suffers a -2 Initiative penalty in the turn after he frees himself.

**Cost:** None

**Initiative:** -1

**Accuracy:** -1

**Damage:** +2

**Move:** One



## NECKBREAKER

**Prerequisites:** Brawl 5, Joint Break

**Power Points:** 5

**Description:** This lethal maneuver is taught only to the most advanced students. The fighter grabs his opponent's head and twists it in certain ways, breaking his opponent's neck.

**System:** If the opponent suffers any damage from this maneuver, his neck is broken. Normally this means death. The best that can be hoped for is paralysis from the neck down.

When soaking damage from this maneuver, the victim may add his Strength to his Stamina. This maneuver does Kill damage only.

**Cost:** 2 Willpower

**Initiative:** +0

**Accuracy:** +0

**Damage:** +3

**Move:** None



## PIN

**Prerequisites:** Brawl 2

**Power Points:** 3

**Description:** A Pin may only be used on an opponent who has been knocked down or Dazed. The fighter moves into his opponent's hex and makes an attack roll. If he achieves two or more levels of damage, the opponent is held in a painful, immobilizing hold until he manages to break free — a difficult task.

**System:** The fighter's Strength is considered to be raised by 3 only for the purposes of maintaining his hold on his opponent (i.e., it does not increase damage). The fighter may choose whether he wants to inflict damage with this maneuver on each turn after the first; in some cases it may be preferable to simply hold onto the opponent. If he chooses to do damage, the target only gets his Stamina and Grappling Defense (if any) against the damage.

This maneuver is a Sustained Hold.

**Cost:** 1 Willpower on the first turn only

**Initiative:** -1

**Accuracy:** +0

**Damage:** +2 (first turn)/+1 (subsequent turns)

**Move:** +1 (first turn)/None (subsequent turns)



## Throws

Throws are maneuvers in which the fighter propels his opponent to the ground, either gently or violently. Either way, the victim of a successful throw always suffers a Knockdown.

In some ways, most throws are a "subclass" of Grab Maneuvers, because they involve obtaining a hold on the opponent. The primary difference between them is that grabs do not normally involve knocking an opponent to the ground, and throws always do.

## AERIAL THROW

**Prerequisites:** Brawl 2, Throw, Jump

**Power Points:** 3

**Description:** The fighter intercepts a leaping opponent in mid-air, grabs, twists around and slams him to the ground, landing on top of him unharmed.

**System:** To use the Aerial Throw, the fighter must interrupt an opponent executing an Aerial Maneuver. If the target suffers any damage, his Aerial Maneuver is interrupted and he suffers a Knockdown; the fighter and his victim end the turn in the same hex (the fighter is able to get to his feet quickly and suffers no penalties; his opponent suffers the usual Knockdown penalties). If he suffers no damage, the fighter may continue his attack.

Aerial Throw is (obviously) an Aerial Maneuver.

**Cost:** None

**Initiative:** -1

**Accuracy:** -1

**Damage:** +3

**Move:** +0

## BACK ROLL THROW

**Prerequisites:** Brawl 2, Athletics 1, Throw

**Power Points:** 2

**Description:** The fighter grabs her opponent (often by the lapels of a jacket, a vest or some other article of clothing) and then rolls backward onto the ground, meanwhile planting a foot on the opponent's chest or stomach to help heft him up and flip him over! The opponent ends up somewhere behind the fighter. The fighter then rolls quickly to her feet.

**System:** Use the standard rules for Throw to determine distance thrown, damage and so forth.

**Cost:** None

**Initiative:** -1

**Accuracy:** +0

**Damage:** +2

**Move:** One

## CHOKE THROW

**Prerequisites:** Brawl 3, Athletics 2, Jump, Throw

**Power Points:** 2

**Description:** The fighter leaps up and either catches his opponent in mid-leap or executes this maneuver upon landing. Either way, the result is the same: the fighter grabs his opponent by the throat and uses his momentum to bear her to the ground and choke jer.

**System:** The Choke Throw is an Aerial Maneuver. A fighter using it can interrupt an opponent performing an Aerial Maneuver or attack a standing opponent. If the victim takes any damage, he suffers a Knockdown.

This maneuver is a Sustained Hold, allowing the fighter to keep choking his opponent until she is knocked out or escapes. Use the first damage modifier listed below for the turn in which the victim is knocked to the ground and choked. Thereafter the victim takes damage as if she were in an ordinary Choke Hold (see above). The victim cannot get to her feet until she breaks free from the hold.

The attacker and the victim both end the turn in the same hex.

**Cost:** None

**Initiative:** -1

**Accuracy:** -1

**Damage:** +1/See "Choke Hold," above

**Move:** +0

## FLYING TACKLE

**Prerequisites:** Brawl 2, Athletics 2, Jump

**Power Points:** 3

**Description:** This maneuver is an all-out dive toward an opponent; at the end of the dive, the fighter grabs onto her opponent and uses her weight and momentum to knock him to the ground.

**System:** This is an Aerial Maneuver. If successful, the fighter will knock her opponent down. The fighter and his opponent both end up on the ground in the same hex. Both suffer the usual -2 Initiative penalty the next turn for getting to their feet.

**Cost:** None

**Initiative:** +1

**Accuracy:** +0

**Damage:** +1

**Move:** +1

## THROW

**Prerequisites:** Brawl 1

**Power Points:** 1

**Description:** Almost all fighting styles teach maneuvers in which the fighter grabs his opponent and throws him to the ground. Some throws involve fairly little contact between the two fighters, but they all require at least some contact. Typically, the hips, shoulders and/or arms are used to unbalance the opponent and leverage him to the ground. The opponent's momentum (from his attack or movement) is usually turned against him, making the throw even easier for the attacker. Masters can throw opponents many feet using this maneuver.

**System:** If this move succeeds, the fighter may choose which hex his opponent lands in. An opponent can be thrown a number of hexes equal to the fighter's Strength; at the Storyteller's option, opponents who are moving with a lot of momentum (for example, running quickly) when they are thrown may travel up to an extra 2 hexes.

The opponent lands in the designated hex and is knocked down. If there is something in the hex that is inherently harmful (such as a pool of lava or a bed of iron spikes), he will suffer damage from that as well. The damage from the maneuver is actually inflicted when the character lands and hits the ground (or windshield, wall or other surface).

A fighter may throw an opponent into another opponent, causing them both to suffer damage. The damage to the first opponent is based on the Throw maneuver; the damage to the second opponent is based on the thrown character's Stamina — big guys hurt you more than small guys do when they land on you!

For example, Jason Caliburn, Strength 4, is fighting two thugs — one Stamina 3, the other Stamina 4. He decides to kill two birds with one stone with a Throw. He waits until the first thug charges at him and then uses his Throw maneuver. He hits. He may throw the thug 4 hexes (one per

point of Strength). If he throws this thug at the other one and hits him, the second thug will take 3 points of damage (because the thrown thug is Stamina 3). The thrown thug will take normal damage for the Throw.

**Cost:** None

**Initiative:** +0

**Accuracy:** +0

**Damage:** +1

**Move:** One

## Do Maneuvers

Do Maneuvers are quasi-mystic maneuvers known only to the masters of Do, the Akashic Brotherhood. These maneuvers may only be learned by characters who have at least three dots in the Do Skill.

### DIM MAK

**Prerequisites:** Do 4

**Power Points:** 5

**Description:** *Dim Mak* is the ancient Chinese art of the death touch. Masters of *Dim Mak* possess secret knowledge of how *ch'i* (literally, "breath") flows through the human body. *Ch'i* flow is said to vary, depending upon the time of day, the season, one's state of health and other esoteric factors. A master of *Dim Mak* uses his knowledge of these factors to pinpoint the vulnerable locations on his opponent's body. By properly striking those locations, even with a mere finger thrust or touch, the master can disrupt the body's *ch'i* flow, causing the target to suffer intense pain and death.

Legends say that the greatest masters can "delay" *Dim Mak* damage, so that they touch a victim and he does not suffer any injury for minutes, hours, days or even months. Sometimes the master delays the damage based on how many steps the victim takes after being struck — he does not suffer damage until he has taken nine, 100, 1,000 or however many steps.

Certain *Dim Mak* strikes can be used to paralyze the limbs, afflict the victim with various diseases or, so the legends say, kill with a single soft blow.

This Combat Maneuver should not be confused with the Entropy ef-



fect, "Dim Mak," listed in **Mage**. There's more than one way to disrupt someone's *ch'i*.

**System:** The effects of Dim Mak can vary widely, and the Storyteller should feel free to alter what is described below for dramatic purposes.

Whenever a fighter strikes an opponent with Dim Mak, damage is rolled normally, and the attacker also inflicts two other effects. First, he may delay the damage for any number of turns, and the damage will be applied to the target at the time specified. The player should write the time down on a slip of paper and show it to the Storyteller; he need not tell his opponent when the damage will be suffered.

Second, the attacker can temporarily reduce one of the victim's Physical Attributes by one point per successful Dim Mak strike. The player who made the Dim Mak attack chooses which Attribute to lower. Physical Attributes cannot be lowered below one by Dim Mak. Of course, the victim's Initiative, Damage, and other abilities will drop as the appropriate Attributes are reduced.

The victim can regain these lost Attribute points in two ways. The first is to spend one day and 2 points of Willpower per lost point. The second and better way is to locate a master of *Ch'i Kung* healing who can restore the lost points at no cost to the victim by using a combination "laying on of hands" and acupuncture technique to correct the disruptions in the victim's *ch'i*. *Ch'i Kung* masters are rare. Anyone who knows Dim Mak by definition knows *Ch'i Kung*, as does anyone with Do 3 or higher. The healer must roll Stamina + Do, Difficulty 6, and achieve 2 successes per Attribute point lost to restore the points. This takes approximately one day per point restored.

Delayed Dim Mak damage may be healed by a *Ch'i Kung* master before the character actually suffers the damage; delayed damage may not be "healed" by expenditure of Willpower — the character has to wait until he suffers the damage before he can heal it that way.

The quest to find a *Ch'i Kung* master to heal the character (especially if the character knows that the damage has been delayed!) can create an interesting story; maybe the master will require the character to undertake a quest of some sort as "payment" for healing him.

**Cost:** 3 Willpower

**Initiative:** +0

**Accuracy:** -1

**Damage:** +3

**Move:** +0

## KONGJIN

**Prerequisites:** Do 3

**Power Points:** 4

**Description:** *Kongjin*, meaning "empty force," is the *ch'i* master's ability to strike from a distance, without even having to touch his opponent! It is also known as "well fist" or "one finger" from the training method used to learn it: the student suspends an iron bell (or similarly heavy object) from a well (or in a hallway) and thrusts at it with one finger from a distance until he is able to project his *ch'i* sufficiently to move said object.

**System:** A *Kongjin* Combat Card may be played with any Punch or Kick maneuver. When using *Kongjin*, the fighter need not be within hand-to-hand fighting distance to strike his opponent. He can strike from a distance of 2 hexes per dot in Do. This strike cannot be blocked.

**Cost:** 2 Willpower

**Initiative:** +1

**Accuracy:** +1

**Damage:** +1

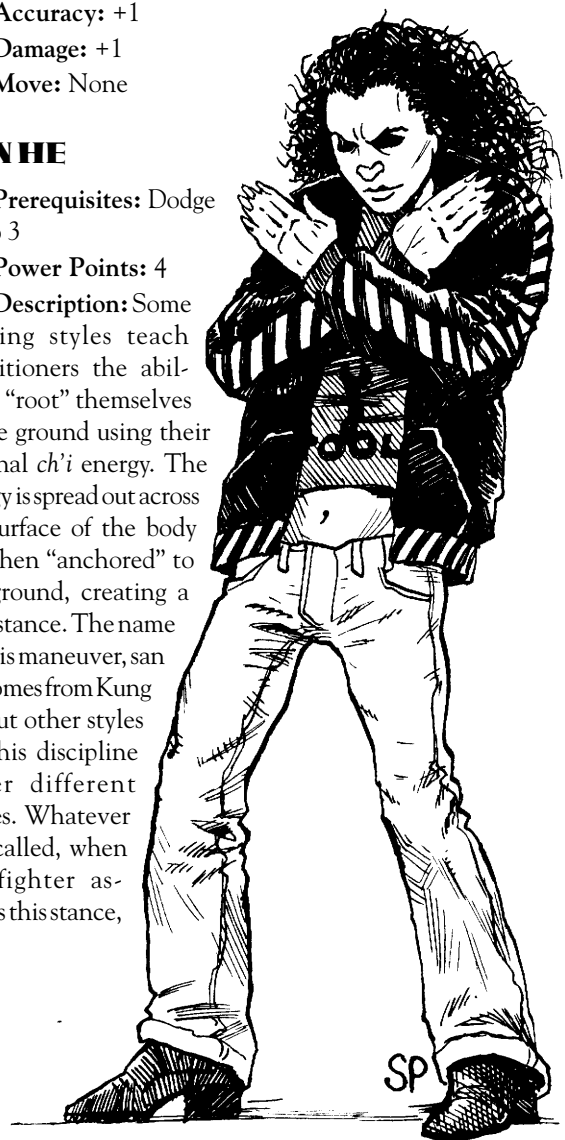
**Move:** None

## SAN HE

**Prerequisites:** Dodge 4, Do 3

**Power Points:** 4

**Description:** Some fighting styles teach practitioners the ability to "root" themselves to the ground using their internal *ch'i* energy. The energy is spread out across the surface of the body and then "anchored" to the ground, creating a rigid stance. The name for this maneuver, *san he*, comes from *Kung Fu*, but other styles use this discipline under different names. Whatever it is called, when the fighter assumes this stance,





his body becomes like a single, solid piece of iron — unmovable and resistant to all attacks.

**System:** When executing San He, the character adds Do + Dodge + Stamina to determine his soak total. For example, a character with Do 3, Stamina 3, and Dodge 4 would have a soak total of 10 dice (3 + 3 + 4) when using San He.

In addition, the fighter cannot be knocked down except by a grab or throw, and he cannot be knocked back out of his hex. The San He stance roots the fighter to the ground, and no fighting maneuver can knock the character back. Against truly massive moving objects like cars, the Storyteller should have the fighter roll Strength + Dodge to stand his ground. The bigger the object, the more successes the fighter needs on his roll to keep from being moved (a car might be four successes, a bus seven). Obviously, truly impressive impacts (for instance, if the Akashic mage was standing on the tracks staring down the 3:15 train) are technically impossible to resist.

A fighter does not get a +2 Initiative bonus for blocking the turn after he uses San He.

**Cost:** 1 Willpower

**Initiative:** +2

**Accuracy:** None

**Damage:** None

**Move:** None

## Dodge Maneuvers

Dodge Maneuvers involve avoiding or stopping damage. They include Blocks, which are used to block or deflect an attack, and Evasions, which a fighter uses to remove himself from harm's way.

### Blocks

Blocks prevent a fighter from being damaged by allowing her to block, stop or deflect an incoming attack. They improve a fighter's ability to soak damage. A character using a Block adds his Dodge to her Stamina when soaking damage.

### DEFLECTING PUNCH

**Prerequisites:** Dodge 3, Brawl 1, Punch Defense

**Power Points:** 2

**Description:** Several fighting styles, including Wing Chun Kung Fu and some varieties of Karate, have developed quick counterpunches that actually deflect an opponent's punch at the same time the fighter himself is attacking! When the fighter sees his opponent punching, he counters with his own punch, deflecting his opponent's punch with his arm as his own fist continues on to strike his opponent.

**System:** The fighter must interrupt his opponent's Punch maneuver (the blocking part of this maneuver only works against punches). The opponent rolls damage for his punch even though he was interrupted; the fighter gets his full Block soak against the op-

ponent's damage. If the opponent uses an attack other than a punch, the fighter simply gets to use his normal soak, without any bonuses for blocking (although he can still land his counterpunch).

Once the opponent has dealt damage, the fighter immediately gets to land his counterpunch unless he was Dazed, knocked back or knocked down by his opponent's attack. The fighter calculates damage using his Brawl (or Do).

**Cost:** None

**Initiative:** +2

**Accuracy:** +0

**Damage:** -1

**Move:** None

### KICK DEFENSE

**Prerequisites:** Dodge 2

**Power Points:** 1

**Description:** Kick Defense incorporates many movements and maneuvers that help defend the fighter against an opponent's foot and knee attacks. However, because the fighter's concentration is on her opponent's feet, she is more susceptible to punches.

**System:** This operates as a standard Block maneuver, except that the fighter is +4 to soak kicks and -2 to soak any other kind of attack maneuver. This soak modifier is added to or subtracted from the fighter's normal Blocking soak total.

**Cost:** None

**Initiative:** +4

**Accuracy:** None

**Damage:** None

**Move:** None

### MAKA WARA

**Prerequisites:** Dodge 4

**Power Points:** 5

**Description:** Both Japanese and Chinese martial arts systems incorporate training methods for turning a fighter's body surfaces and bones as hard as iron. Called *maka wara* in Japanese, this training involves the fighter striking his hands, forearms, legs and so on against progressively harder surfaces: padded wood, bare wood, brick, stone and finally metal. The repeated blows cause the fighter's body to harden over time until they become like rods of iron. This training is facilitated by a secret herbal formula called *dit da jow* in Chinese. The herbal remedy helps heal the bruises that form on the fighter's arms and legs, allowing him to train again the next day.

No one likes to kick or punch a rod of iron, but that is essentially what one must do to overcome a Maka Wara master.

**System:** Characters who possess Maka Wara do not have to fill out a Combat Card for the power. Instead, they invoke the power whenever they use a Block Maneuver and the opponent strikes them with a punch or kick. The Maka Wara

defender takes damage as normal, but immediately rolls a damage test against his opponent, who has just injured himself by striking the iron-hard arms or legs of the Maka Wara master. The defender rolls damage using a Dice Pool of (Stamina + Block)-3. The attacker then attempts to soak.

If the Maka Wara master is attacked with a weapon or a Grab or Throw Maneuver, the attacker does not take damage.

Garou may not use this maneuver in Hispo or Lupus forms.

**Cost:** None

**Initiative:** See above

**Accuracy:** See above

**Damage:** See above

**Move:** See above

## MISSILE DEFLECTION

**Prerequisites:** Dodge 4

**Power Points:** 2

**Description:** Martial artists who have studied the intimate details of evasion and deflection motions are able to snatch arrows out of the air and catch thrown knives between clapped hands.

Often the fighter will return the missile weapon to its sender in one fluid catch-and-throw motion.

**System:** To use this maneuver, the defender readies himself to intercept any objects thrown or projected at him. If any missile attacks are directed at him, he has a chance to catch them and even return them toward their sender or throw them in any other direction. The defender must roll Dexterity (difficulty 7) to catch a missile successfully: thrown weapons (rocks, shuriken, thrown knives) require one success; missiles like arrows, crossbow bolts, and sling stones require two successes; and bullets require three successes to be deflected (bullets may not be thrown at or deflected to the attacker or any other target, unless the Storyteller allows it in a heroic moment of high drama). In order to deflect gunfire, the defender must be holding some piece of metal or other material capable of withstanding the bullets and bouncing them away.

If the missile is reflected at the attacker or another person, the new victim suffers the same damage that the missile would have done to the defender who deflected it. The defender rolls the damage, not the attacker.

The defender can reflect any number of missiles targeted at him during the same turn. Yes, *any* number.

**Cost:** None

**Initiative:** +3

**Accuracy:** None

**Damage:** None

**Move:** -1



## PUNCH DEFENSE

**Prerequisites:** Dodge 2

**Power Points:** 1

**Description:** Similar to Kick Defense, this maneuver incorporates a variety of ducking, bobbing and deflecting movements that defend a fighter against punches but leave him open to other types of attacks.

**System:** This operates as the standard Block maneuver, except that the fighter is +4 to soak punches and -2 to soak any other type of maneuver. This soak modifier is added to or subtracted from the fighter's normal Blocking soak total.

**Cost:** None

**Initiative:** +4

**Accuracy:** None

**Damage:** None

**Move:** None

## WEAPON BLOCK

**Prerequisites:** Dodge 4

**Power Points:** 3

**Description:** This maneuver allows the character to block weapon attacks without being hurt by the weapon.

**System:** This maneuver works just like the Block Maneuver, except that it works against weapons.

**Cost:** 1 Willpower

**Initiative:** +4

**Accuracy:** None

**Damage:** None

**Move:** +0

## Evasions

Evasion maneuvers involve sidestepping or avoiding an attack. Like Blocks, they improve a fighter's ability to soak damage. A character using an Evasion maneuver adds his Dodge + Dexterity to soak damage.

Evasions can be purchased as part of weapons-based martial arts styles, to simulate the duelist's ability to dodge his opponent's attacks.

## DISPLACEMENT

**Prerequisites:** Dodge 2, Brawl 1, Athletics 1, Evasion

**Power Points:** 3

**Description:** This maneuver consists of a quick sidestep (allowing the fighter to avoid his opponent's blow), followed by a rapid strike (if the opponent is still within range).

**System:** This maneuver is completely effective only if the fighter is quicker than his opponent and has enough Move to initiate a counterattack. When the opponent begins his attack, the fighter must have a high enough Initiative to interrupt the

attack; otherwise, the Displacement is ineffective. After interrupting, the fighter may then travel up to his full Move to the left or right of his opponent. Once the opponent's move is completed, the "displaced" fighter may then move back in and counterattack if he has enough Move left. The fighter's Brawl technique (not his Dodge) is used for purposes of calculating damage.

This maneuver can be used to evade projectiles, but a contested roll must be made (refer to "Jump," above).

**Cost:** 1 Willpower

**Initiative:** +2

**Accuracy:** -1

**Damage:** -1

**Move:** +1

## EVASION

**Prerequisites:** Dodge 1, Athletics 1

**Power Points:** 2

**Description:** In this common dodging technique, the fighter simply sidesteps away from the attack.

**System:** The fighter must have enough Initiative to interrupt his attacker. As the opponent attacks, the fighter simply moves in any one direction, up to two hexes, thus placing himself out of harm's way.

Garou in Hispo and Lupus forms may use this maneuver.

**Cost:** None

**Initiative:** +2

**Accuracy:** None

**Damage:** None

**Move:** Two

## Tooth & Claw Maneuvers

*Nature, red in tooth and claw.*

— Alfred, Lord Tennyson, *In Memoriam*

Tooth & Claw Maneuvers are those maneuvers used by beings with claws, fangs and similar natural weaponry.

Garou in Crinos, Hispo and Lupus forms and vampires using the Protean Discipline to grow claws are some of the most common World of Darkness beings deemed to "possess claws." Typically, vampire claws (created with the Protean Discipline) do Strength +1 damage, and Garou claws do Strength +2 damage; the maneuvers listed below add to that total. The base difficulty for a claw-based attack is 6. Damage from claws is Kill damage.

Creatures deemed to "possess fangs" include vampires, redcaps, appropriately Moliated wraiths and Garou in Crinos, Hispo and Lupus forms (and many other shapeshifters in similar forms). Typically, fangs do Strength +1 damage; the maneuvers listed below add to that total. The base difficulty for a fang-based attack is 6. Damage from fangs is Kill damage.

Don't forget that the claws of supernatural creatures such as vampires and Garou usually cause aggravated damage to other supernatural creatures.

Brawl Power Points are used to purchase all Tooth & Claw Maneuvers, except for Pounce, which is purchased with Athletics Power Points.

## BITE

**Prerequisites:** Brawl 1, possessing fangs

**Power Points:** 1

**Description:** The fighter savagely bites her victim.

**System:** This is a Basic Maneuver for fanged characters, including vampires, most werewolves and changeling redcaps.

**Cost:** None

**Initiative:** +0

**Accuracy:** +1

**Damage:** +1

**Move:** +0

## CLAW RAKE

**Prerequisites:** Brawl 1, possessing claws

**Power Points:** 1

**Description:** A quick claw attack made by trained claw fighters — it is less damaging than most claw attacks, but much faster.

**System:** This is a Basic Maneuver for beings with claws.

**Cost:** None

**Initiative:** +3

**Accuracy:** -1

**Damage:** -1

**Move:** +1

## CLAW SLASH

**Prerequisites:** Brawl 1, possessing claws

**Power Points:** 2

**Description:** The basic attack maneuver used by clawed beings who have specially practiced the use of claws in combat.

**System:** This is a Basic Maneuver for beings with claws.

**Cost:** None

**Initiative:** +1

**Accuracy:** +1

**Damage:** +1

**Move:** +0

## HAMSTRING

**Prerequisites:** Brawl 2, possessing fangs

**Power Points:** 3

**Description:** The fighter drops low to the ground, bites into the tendons of her opponent's leg and rips them out, crippling him.

**System:** If the opponent takes any damage from this maneuver, one of his legs becomes useless. If bipedal, the opponent may move at one-fourth of his normal movement rate (at best); if quadrupedal, he may move at one-half of his normal movement rate (at best). Unless he has access to extraordinary healing methods (e.g., magick, regeneration), this injury will cripple the leg for life.

This is a Crouching Maneuver.

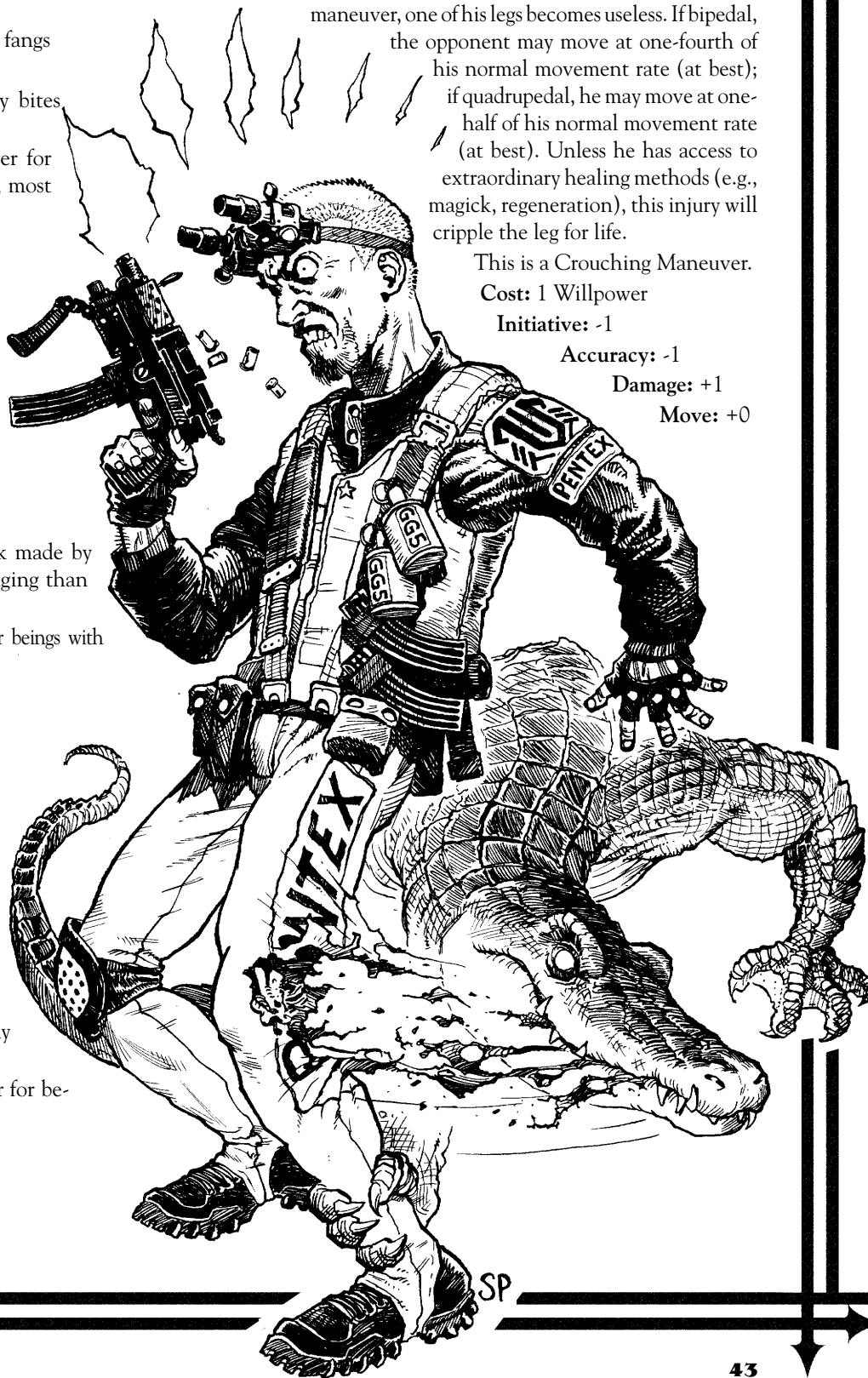
**Cost:** 1 Willpower

**Initiative:** -1

**Accuracy:** -1

**Damage:** +1

**Move:** +0





## JAW LOCK

**Prerequisites:** Brawl 2, possessing fangs

**Power Points:** 2

**Description:** The fighter locks his powerful jaws onto his opponent, not to harm but to immobilize.

**System:** This attack may only be performed when the fighter can attack his opponent from above or behind, such that he can use his mass to best advantage. It is typically used only by Crinos, Hispo and Lupus form Garou; other Garou forms cannot use it, and vampires consider it exceedingly crude and banal. It does no actual damage, but if the fighter's damage successes exceed his opponent's Strength, the target is forced to the ground and immobilized. This is a Sustained Hold.

Escaping from the Jaw Lock requires a Strength + Athletics roll, with the difficulty equal to the attacker's Intimidation + 4 (minimum of 4). Grappling Defense adds to the victim's Strength for purposes of breaking free from a Jaw Lock. The successes needed equal the number of successes by which the attacker exceeded the victim's Strength. If the successes exceed that number, the victim frees himself without injury. However, if the successes are exactly equal to what the victim needs to escape, he escapes but takes the successes as actual Kill damage, as he rips himself from the hold. If the escape roll is botched, the victim suffers the fighter's Strength +1 damage and does not escape.

The roll to break free becomes more difficult the longer the hold is maintained. Increase the difficulty by 1 for every turn after the first that the Jaw Lock is maintained.

While the fighter holds his victim down, both are considered to be crouching.

For example, Grimfoe, a Get of Fenris Ahroun, has Strength 4 and Intimidation 4. He performs a Jaw Lock on Whiner and achieves five successes. Whiner's Strength is 3, so Grimfoe succeeds by 2 successes. Whiner is forced to the ground with Grimfoe's fangs locked onto his flesh. Next turn, the wretched Bone Gnawer tries to escape. His difficulty is 8 (Grimfoe's Intimidation score of 4, plus 4). Whiner scores 2 successes, just what he needed to break the hold (because Grimfoe's attack succeeded by 2 successes). However, because Whiner only scored the exact number needed to break out, when he twists free of Grimfoe's jaws, he must now try to soak two Health Levels of damage as he tears away his own flesh.

**Cost:** None

**Initiative:** +0

**Accuracy:** +0

**Damage:** See above

**Move:** +0

## LEAPING RAKE

**Prerequisites:** Brawl 2, Athletics 1, Jump, possessing claws

**Power Points:** 3



**Description:** The fighter leaps past his opponent, raking him with his claws as he flies by.

**System:** This is an Aerial Maneuver. It is usable by Glabro, Crinos or Hispo form Garou; vampires using the Protean Discipline to grow claws; or other clawed humanoid creatures.

Note that this maneuver only works if the fighter has enough Move to leap **past** his opponent. If he can only leap as far as his opponent, he cannot use this maneuver.

**Cost:** None

**Initiative:** +1

**Accuracy:** +1

**Damage:** +1

**Move:** +1

## NECK BITE

**Prerequisites:** Brawl 2, possessing fangs

**Power Points:** 2

**Description:** The fighter leaps onto her opponent, grabs hold of him and bites down hard on his neck.

**System:** This maneuver is a Sustained Hold; the attacker may continue to inflict damage on the target (by biting or gnawing at him) each turn she maintains the hold. The damage is based on the attacker's fangs, not on her Brawl.

**Cost:** None

**Initiative:** +1

**Accuracy:** +1

**Damage:** +1

**Move:** One

## POUNCE

**Prerequisites:** Athletics 3, Jump

**Power Points:** 4

**Description:** The fighter drops into a crouch and then explodes into a mighty leap at his prey. The ferocity of the maneuver often takes opponents by surprise, though experienced warriors may be tipped off by the low growl coming from the fighter just before the leap.

**System:** This is an Aerial Maneuver and may be used to evade projectiles. At the end of his leap, the fighter ends up on top of his opponent; if any damage is scored, the opponent suffers a Knockdown.

Typically, this maneuver is used by Garou in Crinos, Hispo or Lupus forms. It is rarely used by vampires (save some particularly feral Gangrel).

**Cost:** 1 Willpower

**Initiative:** +0

**Accuracy:** +1

**Damage:** +2

**Move:** +4

## RIPPING BITE

**Prerequisites:** Brawl 3, possessing fangs

**Power Points:** 2

**Description:** The fighter bites down savagely on a limb that she wishes to weaken, then tries to tear the muscles and ligaments from their connective tissue.

**System:** The fighter indicates which limb she wishes to strike. A successful roll inflicts damage and causes the target to suffer a -1 penalty on both Strength and Dexterity for the remainder of the combat. This maneuver can be repeated, thus further impairing an opponent. If a limb reaches the -3 penalty level, it is considered totally useless; the victim has to spend a Willpower point, Rage point or Blood Point to do anything with it.

**Cost:** None

**Initiative:** -1

**Accuracy:** +0

**Damage:** +1

**Move:** One

# Shapechanging Maneuvers

These maneuvers are used by creatures that can shapechange (primarily Garou), and are designed to take advantage of that ability. The character shifts form in mid-maneuver; this requires the expenditure of a Rage point (or other appropriate point — Pathos for wraiths using Moliat and so on). All have “ability to shapechange” as a prerequisite.

## MELTING

**Prerequisites:** Brawl 1

**Power Points:** 2

**Description:** The fighter shifts into a smaller or different form to slip out of Grabs and similar maneuvers.

**System:** The fighter rolls Dexterity + Dodge, adding the number of successes to her Strength Dice Pool to escape the Grab. If the roll is botched, the fighter suffers an additional damage test from the opponent's grasp.

**Cost:** 1 Rage

**Initiative:** +0

**Accuracy:** None

**Damage:** None

**Move:** None

## STRIKING THE WATER

**Prerequisites:** Brawl 3, Dodge 3

**Power Points:** 4



**Description:** A Garou in any form but Crinos uses this maneuver to avoid damage and then make a counterattack that takes advantages of his opponent's weaknesses. He shifts into Crinos form and allows himself to be hit, then strikes back!

**System:** A character using this maneuver will automatically be hit (his opponent need only roll damage). However, he will get the added Stamina of the Crinos form to soak damage, with an additional +2 to soak because he can shift vital organs away from the point of attack. He then makes a counterattack at difficulty 4 using the modifiers below.

**Cost:** 1 Rage

**Initiative:** Character automatically strikes after his opponent.

**Accuracy:** +1

**Damage:** +1

**Move:** None

## SWARM

**Prerequisites:** Brawl 3

**Power Points:** 3

**Description:** The fighter charges into an opponent in Lupus form, getting underfoot and tripping him up, then shifts into another form (typically Crinos) to take advantage of the situation.

**System:** The Swarm Combat Card is played with any other maneuver (usually a Tooth & Claw Maneuver). It adds the modifiers listed below to that attack's modifiers. Additionally, the victim of a Swarm attack will be knocked down.

Characters defining Combinations must specify whether one of the maneuvers in the Combination is an ordinary maneuver or a maneuver plus Swarm (similar to using Jump).

**Cost:** 1 Rage

**Initiative:** -1

**Accuracy:** +1

**Damage:** +1

**Move:** +0

## WIND DODGE

**Prerequisites:** Brawl 3, Dodge 2

**Power Points:** 4

**Description:** The fighter rapidly shifts shape such that the area of his body being attacked by his opponent is no longer there. Usually this involves shifting to a smaller shape (e.g., Lupus form). The fighter then shifts into a form that will allow him to make an attack taking advantage of any openings.

**System:** The fighter may use his Dodge + Dexterity to soak damage from his opponent's attack, similar to an Evasion maneuver. He then follows up with an attack at difficulty 4, using the modifiers below.

**Cost:** 1 Rage

**Initiative:** -1  
**Accuracy:** +1  
**Damage:** +1  
**Move:** None

## Weapon Maneuvers

*The Way of the warrior is to master the virtue of his weapons.*  
— Miyamoto Musashi, *Go Rin No Sho* (“A Book of Five Rings”)

Normal hand-to-hand combat maneuvers cannot be used with weapons; characters need to purchase Weapon Maneuvers. These maneuvers are described below.

Weapon Maneuvers are bought in pretty much the same way as Combat Maneuvers. For every dot in Melee, a character gets two Power Points with which to purchase these maneuvers.

The difficulty to hit someone with a hand-to-hand weapon is listed in the chart of Weapon Techniques in Appendix Three. The difficulty to Dodge hand-to-hand weapon attacks is a base of 6, +1 per opponent after the first. Weapon damage is always Kill damage (even from blunt weapons).

Note that not all Weapon Maneuvers can be performed with all weapons. In addition to the listed prerequisites for these maneuvers, a character must of course know the appropriate Weapon Techniques, which are listed under “Usable With.” If “Any” is listed there, the maneuver is usable with any type of weapon.

### BASH

**Prerequisites:** Melee 1

**Power Points:** 1

**Usable With:** Axes & Picks, Clubs, Fist-Loads, Staff

**Description:** A quick, powerful, smashing maneuver, usually performed “sidearm” with an ax, club or staff, and as a rapid punch with a fist-load.

**System:** Use the modifiers listed below.

**Cost:** None

**Initiative:** +1

**Accuracy:** +0

**Damage:** +1

**Move:** +0

### DAZING BLOW

**Prerequisites:** Melee 3

**Power Points:** 2

**Usable With:** Any (but see below)

**Description:** As described above, weapons always do Kill damage. However, if a character knows how to use a weapon well,

he can simply knock someone out with it — in other words, do only Stun damage. With a blunt weapon, he hits less forcefully; with an edged weapon, he uses the “flat” of the blade.

**System:** At the Storyteller’s discretion, not all weapons may be appropriate for this maneuver. For example, while it’s possible to knock someone out by hitting them with the flat or pommel of a sword, hitting them with the flat of a switchblade knife is much less effective.

**Cost:** None

**Initiative:** -1

**Accuracy:** +0

**Damage:** -2

**Move:** -1

### DISARM

**Prerequisites:** Melee 3

**Power Points:** 2

**Usable With:** Blades, Blunt Weapons, Flexible Weapons, Staff

**Description:** The fighter skillfully strikes her opponent’s weapon, hand or arm, not to cause damage, but to knock the weapon out of her opponent’s grasp. Alternately, she may use an entangling weapon such as a chain to wrap around her foe’s weapon and pull it away.

**System:** The fighter rolls her Strength + Melee, difficulty 6. The target soaks the damage by rolling Strength (difficulty 6). For every success left after the target soaks, the weapon goes flying out of the target’s hands one hex in a direction specified by the fighter. If the fighter does not score at least one success after the soak, the target does not lose his weapon. If she botches the Disarm roll, she drops her own weapon; it will take her a turn to pick it up.

**Cost:** None

**Initiative:** -1

**Accuracy:** None

**Damage:** None

**Move:** None

### FLECHE

**Prerequisites:** Melee 2

**Power Points:** 2

**Usable With:** Axes & Picks, Blades, Blunt Weapons, Fist-Loads, Staff

**Description:** This maneuver takes its name from Fencing (it is most often used with swords); it is also known as a charge. The fighter moves forward quickly, using the momentum of his attack to increase the damage he does.

**System:** Use the modifiers below.

**Cost:** None

**Initiative:** -1

Accuracy: +1  
Damage: +1  
Move: +3

## **GREAT BLOW**

**Prerequisites:** Melee 1

**Power Points:** 1

**Usable With:** Any

**Description:** The fighter puts everything he has into the blow, exposing himself to injury in the hopes of doing worse injury to his opponent.

**System:** Use the modifiers below.

**Cost:** None

**Initiative:** -2

**Accuracy:** +0

**Damage:** +3

**Move:** -2

## **JAB**

**Prerequisites:** Melee 1

**Power Points:** 1

**Usable With:** Blades, Polearms, Staff

**Description:** This is a quick, light strike with a weapon, used more to test an opponent's skill and defenses than to injure him.

**System:** Use the modifiers listed below.

**Cost:** None

**Initiative:** +2

**Accuracy:** +1

**Damage:** -2

**Move:** +1

## **PARRY**

**Prerequisites:** Melee 1

**Power Points:** 1

**Usable With:** Any but Fist-Loads

**Description:** The fighter uses his weapon to block an opponent's weapon or hand-to-hand attack.

**System:** This maneuver works exactly like a Block, except that it is performed with a weapon (thus, Melee [rather than Dodge] is added to Stamina for purposes of Soak). If a weapon is used to Parry a hand-to-hand attack, the opponent does not take damage from the weapon.

The Storyteller may rule that certain weapons may not be used to perform this maneuver. In some cases, this is because of the difference in size between the weapons — a knife cannot generally parry a two-handed sword or battle axe. In other cases, it is simply not possible to use the weapon to parry (this might be the case with garottes, for example).

**Cost:** None  
**Initiative:** +4  
**Accuracy:** None  
**Damage:** None  
**Move:** +0

## **RIPOSTE**

**Prerequisites:** Melee 2, Parry

**Power Points:** 2

**Usable With:** Any but Fist-Loads

**Description:** This maneuver, most commonly performed with blades, is a rapid strike following a block.

**System:** A fighter may only use a Riposte in the turn after he has made a Parry — it is designed to allow a fighter to take advantage of his opponent's temporary inability to react (i.e., the Initiative bonus received from parrying the attack).

**Cost:** None

**Initiative:** See above

**Accuracy:** +1

**Damage:** +0

**Move:** None

## **SLASH**

**Prerequisites:** Melee 1

**Power Points:** 2

**Usable With:** Axes & Picks, Blades

**Description:** A powerful blow with an axe, sword or similar weapon.

**System:** Use the modifiers listed below.

**Cost:** None

**Initiative:** +1

**Accuracy:** +0

**Damage:** +2

**Move:** +1

## **SMASH**

**Prerequisites:** Melee 1

**Power Points:** 2

**Usable With:** Axes & Picks, Clubs, Fist-Loads, Staff

**Description:** A strong, powerful maneuver, usually performed by swinging downward with the weapon.

**System:** Use the modifiers listed below.

**Cost:** None

**Initiative:** +0

**Accuracy:** +1

**Damage:** +2

**Move:** +1

## SWEEP

**Prerequisites:** Melee 2

**Power Points:** 2

**Usable With:** Staff

**Description:** The character uses his staff to knock the legs out from under his opponent.

**System:** In addition to any damage taken, the opponent suffers a Knockdown.

At the Storyteller's discretion, some flexible weapons may also be used to perform this maneuver; they are used to yank an opponent's legs out from under him.

**Cost:** None

**Initiative:** +0

**Accuracy:** +1

**Damage:** +0

**Move:** None

## THRUST

**Prerequisites:** Melee 1

**Power Points:** 1

**Usable With:** Blades, Staff

**Description:** This maneuver is a cross between a Jab and a Slash — it combines the former's speed with the latter's power.

**System:** Use the modifiers below.

**Cost:** None

**Initiative:** +1

**Accuracy:** +1

**Damage:** +1

**Move:** +1

# Weapons and Unarmed Combat

Using a weapon may preclude using some Combat Maneuvers, as follows:

**Punches:** If a weapon is used one-handed, the character may punch with his free hand; characters may not punch when using two-handed weapons.

**Kicks:** Most kicks are not affected by weapons use, but more acrobatic kicks may not be possible (Storyteller's discretion).

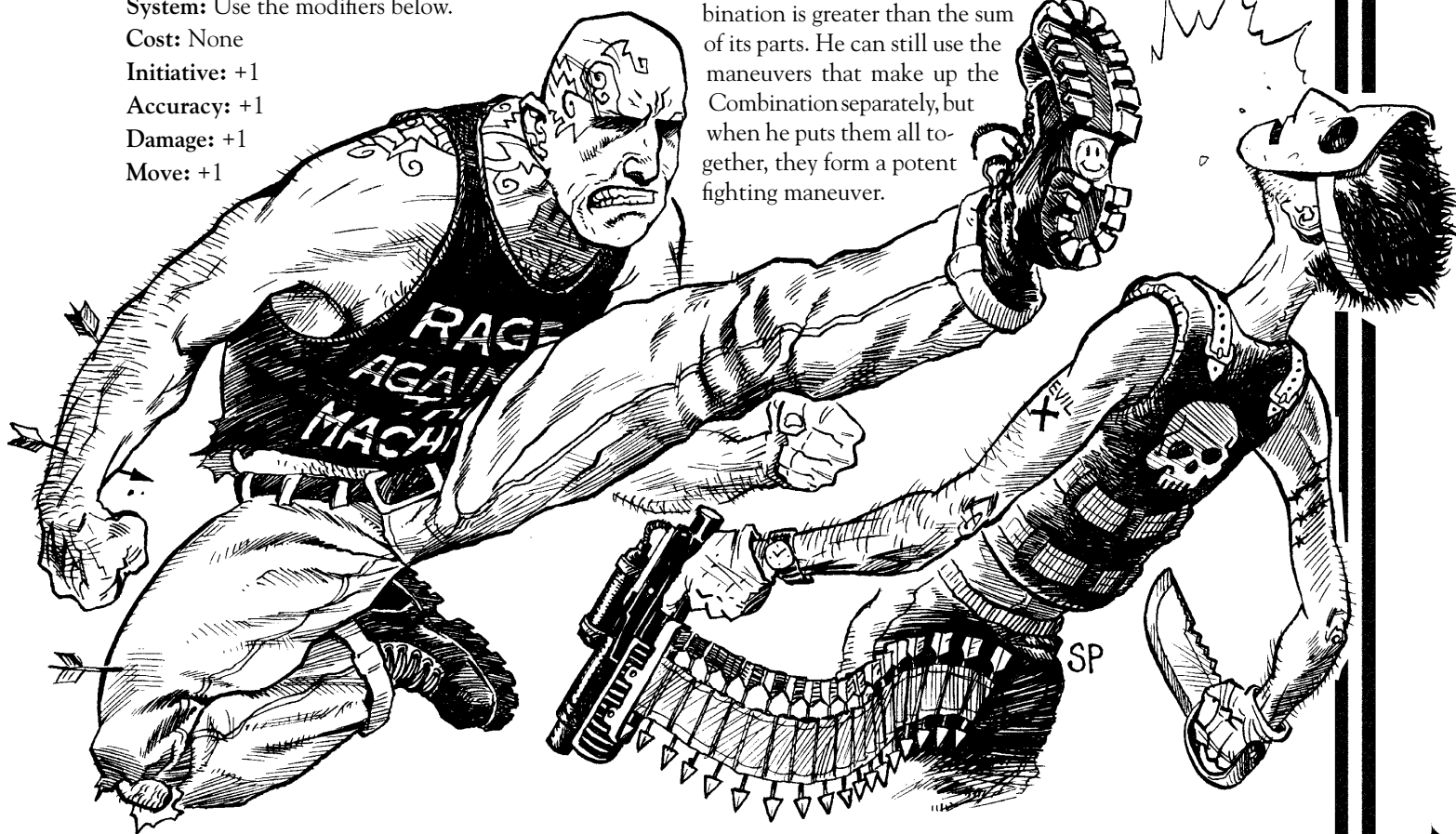
**Blocks:** Many blocks are similar to punches; also refer to the notes under the Block and Parry maneuvers.

**Grabs:** Grabs that only require a character to use one hand may be performed with the free hand when using a one-handed weapon. Grabs that require two hands (and most do) may not be performed when using a weapon.

**Throws:** Throws are so unusual that this question has to be answered on a case-by-case basis. In many cases, as with grabs, it will depend on how many limbs are required to perform the maneuver.

## Combinations

Combinations are groups of maneuvers that are "linked" together by a character — he practices them in sequence, so that the whole Combination is greater than the sum of its parts. He can still use the maneuvers that make up the Combination separately, but when he puts them all together, they form a potent fighting maneuver.





Any two or three Combat Maneuvers may be made into a Combination, with one limitation: Unarmed and Weapon Maneuvers cannot be linked together. A Combination must be made up entirely of Combat Maneuvers or Weapon Maneuvers.

Combinations have a couple of benefits. First, the second maneuver (and third, if there is a third) adds +2 to Initiative (this is not cumulative for multiple maneuvers). Second, some Combinations combine the damage from the component maneuvers for purposes of calculating whether an opponent is Dazed (this costs extra).

Combination attacks do not take place on the same turn; rather, they take place in successive turns. If a character does not perform his Combination maneuvers in sequence, he loses the benefits of the Combination. For example, if Gift-of-Claws has a Quick Strike-Spinning Thrust Kick-Quick Strike Combination, he must use his Quick Strike in the first turn, his Spinning Thrust Kick in the second turn (at +2 Initiative), and his Quick Strike (at +2 Initiative again) in the third turn, to gain the benefits of using the Combination. If he tries to vary the order in which the maneuvers are used or if he uses some other maneuver "in between" these three maneuvers, he loses the benefits of the Combination.

Combinations cost Power Points: one Power Point per maneuver in the Combination (thus, there is a minimum cost of 2 points). Additionally, if the player wants the maneuvers to be combined for purposes of calculating whether his character's opponent is Dazed (a "Dazing Combination"), he must spend two additional Power Points.



# Constructing Your Own Maneuvers

Players and Storytellers may wish to create maneuvers other than those described in this book. That's fine, provided that the maneuvers are not too powerful for their cost. The value derived from a maneuver should be roughly equivalent to the price paid for it. Cheap, powerful maneuvers tend to unbalance a game, making the story less fun for everyone concerned.

To that end, what follows are the guidelines used to construct the maneuvers in this book, for use by the reader. Note that *these are only guidelines* — if you try to follow them and reconstruct every maneuver in this book, a lot of them won't match. Sometimes a maneuver is cheaper or more expensive than this system would indicate, for various reasons. This being the case, the Storyteller should approve every maneuver designed by any player and should feel free to reject maneuvers that seem too cheap or too effective.

The beginning cost of all maneuvers is zero. Use the chart below to figure the additions to and subtractions from this total. However, all maneuvers must cost a minimum of 1 Power Point.

Effect	Cost in Power Points
+ Initiative	1 point per +1 Initiative
+ Accuracy	1 point per +1 Accuracy
+ Damage	2 points per +1 Damage
+ Move	1 point per +1 Move
Abort Maneuver	1 point
Aerial Maneuver	1 point
Crouching Maneuver	1 point
Multiple Hits	2 points for 2 hits, 3 points for 3 hits
Causes Knockdown or Knockback	1 point
Sustained Hold	2 points
Cannot be Blocked	2 points
Does special damage (e.g., the Atemi Strike)	1 point
Automatic effect (not played as a card; e.g., Maka Wara, Breakfall)	1-3 points
- Initiative	-1 point per -1 Initiative
- Accuracy	-1 point per -1 Accuracy
- Damage	-1 point per -1 Damage
- Move	-1 point per -1 Move
Cost (in Willpower, Rage, Do, etc.)	-1 point per point that must be spent
High Prerequisites	Varies (Storyteller's discretion)

# Maneuver Master Chart

## BASIC MANEUVERS

Maneuver	Prerequisite	Pts	I	A	D	M	Special
Block +2	None	N/A	+4	None	None	+0	Add Dodge to Stamina for Soak; Initiative next turn
Dodge	None	N/A	+6	None	None	+1	Dodge attacks, Abort
Grapple	None	N/A	-1	+0	+0	+0	Sustained Hold
Heavy Kick	None	N/A	-1	+1	+2	-1	
Heavy Strike	None	N/A	+0	+0	+1	+0	
Quick Kick	None	N/A	+1	+0	+1	+0	
Quick Strike	None	N/A	+3	+0	+0	+1	
Sprint	None	N/A	+3	None	None	+3	

## ADVANCED MANEUVERS

### ATHLETICS MANEUVERS

Maneuver	Prerequisite	Pts	I	A	D	M	Special
Backflip	Athletics 3	4	+3	None	None	+2	Costs 1 Willpower
Breakfall	Athletics 1	3	Text	Text	Text	Text	See text
Drunken Monkey Roll	Athletics 2	2	+3	None	None	+2	Crouching
Groundfighting	Athletics 4	3	Text	Text	Text	Text	Costs 1 Willpower; see text
Jump	Athletics 1	1	+3	None	None	+1	Avoids projectiles; see text
Kippup	Athletics 2	1	Text	None	None	None	Spring to feet instantly
Shoulder Smash	Athletics 2,	2	+0	-1	+2	-1	Aerial Jump

### BRAWL MANEUVERS – PUNCHES

Maneuver	Prerequisite	Pts	I	A	D	M	Special
Atemi Strike	Brawl 4, Phx. Eye	4	-1	-1	+2	-2	Not soakable; costs 1 Willpower
Disarm	Brawl	3	-1	None	None	None	Disarms opponent
Ducking Punch	Brawl 2	2	+0	+1	+1	None	Crouching
Ear Pop	Brawl 2	3	-1	-2	-3	-1	Ignores Stamina for Soaking; can cause deafness
Elbow Smash	Brawl 1	2	+2	+1	+1	One	
Eye Rake	Brawl 2	2	+2	+0	-3	+0	Blinds opponent for next turn
Grab Punch	Brawl 2	2	-2	+0	+1	+0	Ignores Blocks
Haymaker	Brawl 1	2	-2	-1	+2	-2	1 hex Knockback
Head Butt	Brawl 1	1	+0	+0	+1	-2	
Hyper Fist	Brawl 4	4	+1	+1	-1	One	3 damage tests
Knuckle Fist	Brawl 2	3	+1	+1	+1	+0	1 hex Knockback
Phoenix Eye Fist	Brawl 3	2	+0	-1	+1	+0	Opponent is -1 Move next turn
Power Uppercut	Brawl 1	4	-1	+1	+1	One	Knocks Down Aerial opponents
Spinning Back Fist	Brawl 2	3	-1	+1	+1	+1	Cannot hit crouching opponents
Sword Hand	Brawl 3	4	-1	+1	+2	-2	Kill damage only
Two-Fisted Smash	Brawl 2	3	-2	-1	+3	One	

# Maneuver Master Chart

## BRAWL MANEUVERS – KICKS

Maneuver	Prerequisite	Pts	I	A	D	M	Special
Axe Kick	Brawl 2, Jump	3	-1	-1	+2	-2	Aerial, but hits Crouching
Double Kick	Brawl 3	4	-1	+1	+0	+1	2 damage tests; see text
Flying Kick	Brawl 3, Athletics 3, Jump	4	+0	+1	+1	+2	Aerial
Foot Sweep	Brawl 1	1	-2	+0	+1	-2	Crouching; does Knockdown
Handstand Kick	Brawl 2, Athletics 2	2	-1	+0	+2	-2/One	Knocks Down Aerial opponents
Heel Stamp	Brawl 1	2	+2	+0	-4	+1	Does Knockback; see text
Iron Broom	Brawl 2, Athletics 1, FootSweep	4	-2	+0	+2	None	Crouching, does Knockdown, costs 1 Willpower
Knee Strike	Brawl 3	3	+2	+1	+1	None	Does Knockdown
Reverse Front Kick	Brawl 3	4	-1	+1	+1	-1	Ignores Blocks
Roundhouse Kick	Brawl 1	3	-1	+0	+2	+0	
Spinning Thrust Kick	Brawl 2	2	-1	+0	+3	-1	

## BRAWL MANEUVERS – GRABS

Maneuver	Prerequisite	Pts	I	A	D	M	Special
Backbreaker	Brawl 3	2	-2	-1	+2	One	Can do Kill damage
Bear Hug	Brawl 2	2	-1	-1	+1	One	Sustained Hold
Choke Hold	Brawl 3	4	-1	+0	Text	One	Sustained Hold; see text
Disengage	Brawl 2, Athletics 2	3	+1	+0	None	-2	Used to escape from Grabs
Dislocate Limb	Brawl 4, Athletics 1	3	-1	+0	+1	+1	Renders a limb useless
Fighting Hold	Brawl 3	4	-1	-1	+2	One	Sustained Hold
Grappling Defense	Brawl 2	2	+4	None	None	None	Used to escape Grabs
Improved Pin	Brawl 3, Athletics 2, Pin	4	+0	+0	+2/+1	+1/One	See text; costs 1 Willpower
Joint Break	Brawl 5, Joint Lock	4	+0	+1	+2	+0	Breaks limbs; Kill damage
Joint Lock	Brawl 4	4	+1	+1	+1/+0	+0/One	Sustained Hold; see text
Knee Basher	Brawl 4	3	-1	-1	+2	One	Does Knockdown; see text
Neckbreaker	Brawl 5, Joint Break	5	+0	+0	+3	None	Kill damage only; costs 2 Willpower
Pin	Brawl 2	3	-1	+0	+2/+1	+1/None	Sustained Hold; see text; costs 1 Willpower

# Maneuver Master Chart

## BRAWL MANEUVERS – THROWS

Maneuver	Prerequisite	Pts	I	A	D	M	Special
Aerial Throw	Brawl 2, Throw, Jump	3	-1	-1	+3	+0	Aerial
Back Roll Throw	Brawl 2, Athletics 1, Throw	2	-1	+0	+2	One	
Choke Throw	Brawl 3, Athletics 2, Ju, Throw	2	-1	-1	+1/Text	+0	See text
Flying Tackle	Brawl 2, Athletics 2, Jump	3	+1	+0	+1	+1	Aerial
Throw	Brawl 1	1	+0	+0	+1	One	See text

## DO MANEUVERS

Dim Mak	Do 4	5	+0	-1	+3	+0	Costs 3 Willpower; see text
Kongjin	Do 4	4	+1	+1	+1	None	Costs 2 Willpower; see text
San He	Dodge 4, Do 3	4	+2	None	None	None	Costs 1 Willpower; see text

## DODGE MANEUVERS – BLOCKS

Maneuver	Prerequisite	Pts	I	A	D	M	Special
Deflecting Punch	Dodge 3, Brawl 1, PunchDefense	2	+2	+0	-1	None	Block-counterpunch
Kick Defense	Dodge 2	1	+4	None	None	None	See text
Maka Wara	Dodge 4	5	Text	Text	Text	Text	See text
Missile Deflection	Dodge 4	2	+3	None	None	-1	See text
Punch Defense	Dodge 2	1	+4	None	None	None	See text
Weapon Block	Dodge 4	3	+4	None	None	None	Costs 1 Willpower

## DODGE MANEUVERS – EVASIONS

Maneuver	Prerequisite	Pts	I	A	D	M	Special
Displacement	Dodge 2, Brawl 1, Athletics 1, Evasion	3	+2	-1	-1	+1	Costs 1 Willpower; see text
Evasion	Dodge 1, Athletics 1	2	+2	None	None	Two	See text

## TOOTH & CLAW MANEUVERS (Kill damage)

Maneuver	Prerequisite	Pts	I	A	D	M	Special
Bite	Brawl 1, fangs	1	+0	+1	+1	+0	Basic Maneuver
Claw Rake	Brawl 1, claws	1	+3	-1	-1	+1	Basic Maneuver
Claw Slash	Brawl 1, claws	2	+1	+1	+1	+0	Basic Maneuver
Hamstring	Brawl 2, fangs	3	-1	-1	+1	+0	Crouching; cripples opponent
Jaw Lock	Brawl 2, fangs	2	+0	+0	Text	+0	See text
Leaping Rake	Brawl 2, Athletics 1, Ju, claws	3	+1	+1	+1	+1	Aerial; must move past foe
Neck Bite	Brawl 2, fangs	2	+1	+1	+1	One	See text
Pounce	Athletics 3, Jump	4	+0	+1	+2	+4	Costs 1 Willpower; Aerial
Ripping Bite	Brawl 3, fangs	2	-1	+0	+1	One	Tears limbs

# Maneuver Master Chart

## SHAPECHANGING MANEUVERS

Maneuver	Prerequisite	Pts	I	A	D	M	Special
Melting	Brawl 1	2	+0	None	None	None	Costs 1 Rage
Striking the Water	Brawl 3, Dodge 3	4	Text	+1	+1	None	Costs 1 Rage
Swarm	Brawl 3	3	-1	+1	+1	+0	Costs 1 Rage
Wind Dodge	Brawl 2, Dodge 2	4	-1	+1	+1	None	Costs 1 Rage

## WEAPON MANEUVERS

Maneuver	Prerequisite	Pts	I	A	D	M	Special
Bash	Melee 1	1	+1	+0	+1	+0	
Dazing Blow	Melee 3	2	-1	+0	-2	-1	Does Stun damage
Disarm	Melee 3	2	-1	None	None	None	Disarms opponent
Fleche	Melee 2	2	-1	+1	+1	+3	
Great Blow	Melee 1	1	-2	+0	+3	-2	
Jab	Melee 1	1	+2	+1	-2	+1	
Parry	Melee 1	1	+4	None	None	+0	Works like a Block
Riposte	Melee 2, Parry	2	Text	+1	+0	None	Must follow a Parry
Slash	Melee 1	2	+1	+0	+2	+1	
Smash	Melee 1	2	+0	+1	+2	+1	
Sweep	Melee 2	2	+0	+1	+0	None	Knocks Down opponent
Thrust	Melee 1	1	+1	+1	+1	+1	







# Chapter Three: Styles

*My kung fu can defeat your kung fu!*  
— Any Hong Kong martial arts flick

In the last chapter you learned about Combat Maneuvers — everything from how to use them to how to create them. As you know, characters purchase maneuvers with Power Points. However, that doesn't tell the whole story. A character doesn't magically learn how to fight just because the player has some points to spend.

Instead, a character has to actually take the time to study and train, typically under a master of one or more martial arts styles. That's what this chapter is about — the various styles that a character might learn. A character can study one, none or several of these styles. The player should be sure to include episodes in the character's background that explain where he got his training; he may even have some Contacts or other benefits from it besides just the fighting abilities he learned.

If a character wants to buy new maneuvers after the game has begun (perhaps with experience points), the Storyteller should try to include the learning process in the story. Perhaps the character has to trek to a distant monastery hidden in a Himalayan valley and apprentice himself to an ancient master.

Or maybe it's something more prosaic — a dojo in the worst part of town that just happens to be run by a very wise old man. Whatever you decide to do, try to include it in the story. Don't just say, "Okay, I've got some points saved up, so I'm gonna buy an Axe Kick." What fun is that for anyone? Try this instead: "I've saved up some points. I'd like to learn some new martial arts maneuvers. Could we work an opportunity to do that into the story? Here's what I was thinking...."

## Terminology

A few terms are going to crop up in the discussion of styles that should be defined in advance.

The first are two Japanese suffixes, *-jutsu* and *-do*, that are often found in the names of styles. *Jutsu* translates as "technique" or "art." It signifies a style that is meant to be used in combat, one intended for actual fighting. *Do*, on the other hand, means "way." It signifies a more philosophical approach to the martial arts and to life. A *do* style generally



isn't meant for actual combat. That's not to say it cannot be used in combat — it can — but its primary focus is not on fighting. Many styles that were formerly used in combat (Aikijutsu, Jujutsu, Kenjutsu, Kyujutsu) have in the modern day been translated into philosophical arts or sports (Aikido, Judo, Kendo, Kyudo).

Another important distinction is that between “external” and “internal” martial arts styles. External styles (also known as “hard” styles) concentrate on using physical power and strength to defeat a foe; they usually emphasize aggressive, linear motions. Examples include Karate, certain Kung Fu substyles (Shaolin, Wing Chun) and Muay Thai. Internal styles (“soft” styles), on the other hand, emphasize circular motions and place importance upon the development of the fighter's internal power. This power is known as *ch'i* (“breath”) in Chinese, *ki* in Japanese and *prana* in India. By developing it, advanced martial arts students are said to be capable of astounding feats, such as resisting blows from swords and injuring an opponent without touching him. The Do abilities of the Akashic Brothers are, according to some opinions, manifestations of the Brothers' control over their *ch'i*. Internal styles include Tai Ch'i Ch'uan, Hsing-I, Pakua and Aikido.

One last important term: the Japanese suffix *-ka* means “practitioner of.” Thus, a karateka is a student of Karate.

## Game Terms

Each style description includes a listing of possible schools (anywhere characters are likely to find someone to teach them the style) and members (the sort of persons who typically study the style).

There's also a listing of the maneuvers that are taught to students of the art. However, being a practitioner of a particular style does not mean that you have to know all of the maneuvers that make up that style. Nor does it mean that you cannot buy other maneuvers — many martial artists study a wide variety of styles and incorporate everything they learn into their own routines. Characters should feel free to do the same.

Players should be careful not to ignore the Basic Maneuvers. Just because you've bought a few Advanced Maneuvers doesn't mean the Basic ones are no good any more. For trained fighters, those maneuvers simulate the earliest, most practical and efficient maneuvers they were taught. The maneuver lists below may sometimes look sparse, and that's because the Basic Maneuvers are what you should use to simulate a wide variety of basic punches and kicks.

Finally, we've listed the weapon-based maneuvers (if any) associated with the style and any weapon techniques that a character must know to practice the style (you can't fence without swords, for example). Have fun.

# Martial Arts Styles

## Aikido/Aikijutsu

Aikido was founded in 1941 by Morihei Ueshiba. It is a fighting style that uses the fighter's balance and combat rhythm to turn an opponent's motions and force against him. Thus, it involves a lot of takedowns, throws and holds, but few punches or kicks. (What few direct attacks there are can be simulated with the character's Basic Maneuvers.)

Ueshiba developed Aikido out of the older Aikijutsu, which involved more offensive maneuvers, such as joint breaks. Ueshiba sought a more disciplined, philosophical approach to fighting, and thus he and his style eschew direct force. But this is not to say that an Aikido practitioner is helpless in a fight — far from it; a skilled aikidoka can take on several fighters at once and leave them all helpless on the ground. Some modern substyles of Aikido are more combat-oriented, like Aikijutsu.

Aikidoka wear distinctive fighting clothing: *hakama* (wide pants almost like a split skirt) and a jacket similar to the *gi* worn by karateka.

**Schools:** Aikido schools can be found in most major cities; however, for the best training, one must go to Japan.

### Maneuvers

#### Athletics

Jump (1, p. 25)

Breakfall (3, p. 24)

#### Brawl

##### Grabs:

Disengage (3, p. 34)

Dislocate Limb (3, p. 34)

Grappling Defense (2, p. 34)

Joint Break (4, p. 34)

Joint Lock (4, p. 35)

##### Throws:

Throw (1, p. 37)

#### Dodge

##### Blocks:

Kick Defense (1, p. 40)

Missile Deflection (2, p. 41)

Punch Defense (1, p. 42)

Weapon Block (3, p. 42)

##### Evasions:

Evasion (2, p. 42)

**Members:** Aikido tends to attract many more philosophically oriented students of the martial arts. It also appeals to some older, skilled martial artists who either are getting too old for more aggressive styles or have learned from experience that punching and kicking are not the only ways to fight.

**Quote:** *First, anchor yourself. Then do not let yourself be moved. That is the essence of Aikido.*

## Arnis/Kali/Escrima

These three related martial arts styles are all stick-fighting arts from the Philippines. They do teach combat with knives and some unarmed maneuvers (i.e., Basic Maneuvers), but generally the styles rely on 30" wooden sticks as weapons. The primary forms are *muton* (two sticks), *solo baston* (single stick) and *espada y daga* (one stick and one knife). Kali practitioners tend to use knives more than practitioners of the other two styles. There are dozens, if not hundreds, of substyles of these styles. A practitioner is known as an *estocador* or *bastonero*.

In order to practice any of these styles, a character must know the Blunt Weapons Technique. To practice Kali, he must also know the Blades Technique.

The statistics for this style can also be used for Jojutsu, the Japanese art of fighting with the *jo*, or short staff. A practitioner of Jojutsu is known as a *shijo*.

**Schools:** None of these styles are taught widely in the United States, although they are still very popular in the Philippines. However, there are schools in many larger cities.

**Members:** These styles tend to require a lot of practice to learn well, so they generally attract disciplined students.

**Quote:** *Two sticks — two means of attack. You might dodge one, but not both.*

## Bojutsu

Bojutsu is the Japanese art of staff-fighting. It uses the *rokushakubo*, or *bo* — a six-foot-long wooden staff. Although seemingly a simple weapon, the *bo* can be lethal in the hands of a trained user. Because it has greater reach than most other weapons, including most swords, the staff can be a very effective weapon.

### Maneuvers

#### Dodge

##### Evasions:

Displacement (3, p. 42)

Evasion (2, p. 42)

#### Weapon Maneuvers

Bash (1, p. 47)

Dazing Blow (2, p. 47)

Disarm (2, p. 47)

Fleche (2, p. 47)

Great Blow (1, p. 48)

Parry (1, p. 48)

Riposte (2, p. 48)

Smash (2, p. 48)

#### Required Techniques:

Blunt Weapons (Escrima Stick)

## Maneuvers

### Weapon Maneuvers

Bash (1, p. 47)  
Dazing Blow (2, p. 47)  
Disarm (2, p. 47)  
Fleche (2, p. 47)  
Great Blow (1, p. 48)  
Parry (1, p. 48)  
Riposte (2, p. 48)  
Smash (2, p. 48)  
Sweep (2, p. 48)

### Required Techniques:

Staff

A character who wishes to practice Bojutsu must know the Staff Technique; the Blunt Weapons Technique is often known as well.

**Schools:** Many martial arts styles and schools all over the world teach basic staff-fighting skills. However, for true Bojutsu study, one must go to Japan.

**Members:** Bojutsu appeals to many people, because the weapon is so simple, yet can be used in so

many ways. However, because the bo is so large, generally only persons tall enough to wield it effectively undertake advanced training.

**Quote:** *I don't have to get close to you to hit you.*

## Boxing

Boxing is a fighting style that concentrates exclusively on punches. Early civilizations, such as the ancient Greeks and Chinese, practiced primitive forms of Boxing. According to legend, about 700 years ago St. Bernard began to teach it to young men, to keep them from fighting each other with knives.

For many years, boxing matches were fought with bare knuckles and were usually illegal. In 1865, the Marquis of Queensberry created a set of rules for boxing that required the use of padded gloves, timed rounds and other "merciful" conventions well-known to the modern boxing enthusiast.

Today, "the sweet science" is a multimillion-dollar sport. Champions such as Muhammad Ali, George Foreman and Mike Tyson make small fortunes every time they step into the ring.

**Schools:** Besides the million-dollar prize fighters, there are plenty of amateur competitions taking place in tiny gyms all over the country. Anyone who wants to study boxing can do so pretty easily.

**Members:** Like basketball, Boxing ap-

## Maneuvers

### Brawl

#### Punches:

Ducking Punch (2, p. 27)  
Haymaker (2, p. 28)  
Hyper Fist (4, p. 29)  
Power Uppercut (4, p. 29)

### Dodge

#### Blocks

Deflecting Punch (2, p. 40)  
Punch Defense (1, p. 42)

#### Evasions

Displacement (3, p. 42)  
Evasion (2, p. 42)

peals to many urban youths because it's a sport that can easily be "played" in small urban facilities. Boxing stereotypically attracts young men who are big and strong and looking for a way out of poverty and squalor. Sometimes it even works.

**Quote:** *You. Me. C'mon, two seconds, BAM! You'll be tasting canvas.*

## Capoeira

Capoeira is a Brazilian martial art that was developed by slaves who were brought to South America from Africa. It grew out of dance; fighters wanted to look like they were "dancing" so that they could avoid being punished if they were caught fighting. The style retains an affinity for dance and music even today. It is typically practiced to musical accompaniment; many *capoeiristas* are also musicians.

Capoeira was also created to allow slaves to fight when their hands were chained, hence the use of handstand kicks and other acrobatic maneuvers.

In general, Capoeira relies little on punches or other maneuvers that involve the use of the hands; it instead concentrates on kicks and acrobatics. *Capoeiristas* will often cross the field of combat by doing cartwheels!

Some *capoeiristas* have incorporated knife-fighting techniques into their repertoire (often using the straight-razor), but this is not required.

**Note:** Characters should have at least three dots in Athletics before they are allowed to study Capoeira.

**Schools:** There are few organized Capoeira schools, and all of them are in Brazil. The style is almost unheard of outside of that country.

**Members:** Almost all practitioners are from South America, though this is changing as word of the style spreads.

**Quote:** *Come, let us dance a little....*

## Maneuvers

### Athletics

Jump (1, p. 25)  
Backflip (4, p. 24)  
Breakfall (3, p. 24)  
Kippup (1, p. 26)

### Brawl

#### Punches:

Head Butt (1, p. 28)

#### Kicks:

Foot Sweep (1, p. 30)  
Handstand Kick (2, p. 31)  
Spinning Thrust Kick (2, p. 33)

### Dodge

#### Blocks:

Kick Defense (1, p. 40)  
Punch Defense (1, p. 42)

#### Evasions:

Evasion (2, p. 42)



## Commando Training

Commando training is a generic term for the fighting style taught to members of the armed forces. It is a practical, sometimes brutal style that borrows the most useful maneuvers from a wide variety of martial arts and combines them into a style that can be taught to recruits quickly.

In addition to the unarmed maneuvers listed below, military personnel are also usually taught a wide variety of Firearms and Weapon Techniques.

**Schools:** Any military organization. Some ex-military personnel may teach this style in other situations.

**Members:** Current and former military personnel.

**Quote:** *We don't have time for any of that fancy-pants "hi-yah!" stuff — we fight to win!*

## Do

Do is at once the most basic and rudimentary of all martial arts forms, yet the most elaborate and complex. Taught and utilized by the Akashic Brotherhood, Do accesses the human body's ultimate physical and spiritual potential. Although Do's techniques encompass the breadth of human understanding of unarmed combat, the true Do master eschews "fancy" maneuvers in favor of the most simple and basic attacks — but his knowledge of those "simple" maneuvers is so vast that he can defeat anyone with them.

Do may only be studied by characters who purchase the Do Skill (**The Book of Shadows**, page 21). Do is an exceptionally powerful and rare Skill that may only be learned from an Akashic Brother; in fact, they almost never teach it to anyone who is not a member of their Brotherhood.

For further information on Do, please refer to **The Book of Shadows**, pages 21 and 121-25. When the information in this book conflicts with information in that book, the information in this book "replaces" the information in that book. Do does

### Maneuvers

#### Brawl

##### Punches:

Disarm (3, p. 26)

Sword Hand (3, p. 30)

##### Grabs:

Choke Hold (4, p. 33)

Grappling Defense (2, p. 34)

##### Throws:

Throw (1, p. 37)

Choke Throw (2, p. 37)

Flying Tackle (3, p. 37)

#### Dodge

##### Blocks:

Kick Defense (1, p. 40)

Punch Defense (1, p. 42)





not allow a character any "free" maneuvers other than his Basic Maneuvers; all other maneuvers must be purchased with Power Points. However, Do does grant a character +1 Initiative, +1 Accuracy, and +1 Damage with all of his Basic Maneuvers. At the Storyteller's option, characters with four or five dots in Do may add +2 to all of these statistics.

**School:** Finding a master who can (and is willing to) teach Do is a monumental undertaking. Do masters usually live in isolated, difficult-to-reach locations, such as hidden temples deep in the Himalayas, deserted islands or deep, dangerous forests. Locating a Do master should be a story in and of itself!

**Members:** Members of the Akashic Brotherhood and anyone else they deem worthy.

**Quote:** *Do is all things, yet only One thing.*

## Maneuvers

The Do style includes all of the unarmed fighting maneuvers listed in this book (except for Tooth & Claw and Shapechanging Maneuvers, of course). However, the true masters of Do typically fight using only the Basic Maneuvers and a few other basic attacks (such as Throw). Do students can also learn any Weapon Maneuver or Weapon Technique they would like to.

Do practitioners also have a class of special "mystic" maneuvers, Do Maneuvers, that only they can study. Characters cannot purchase Do Maneuvers until they have at least three dots in Do, however.

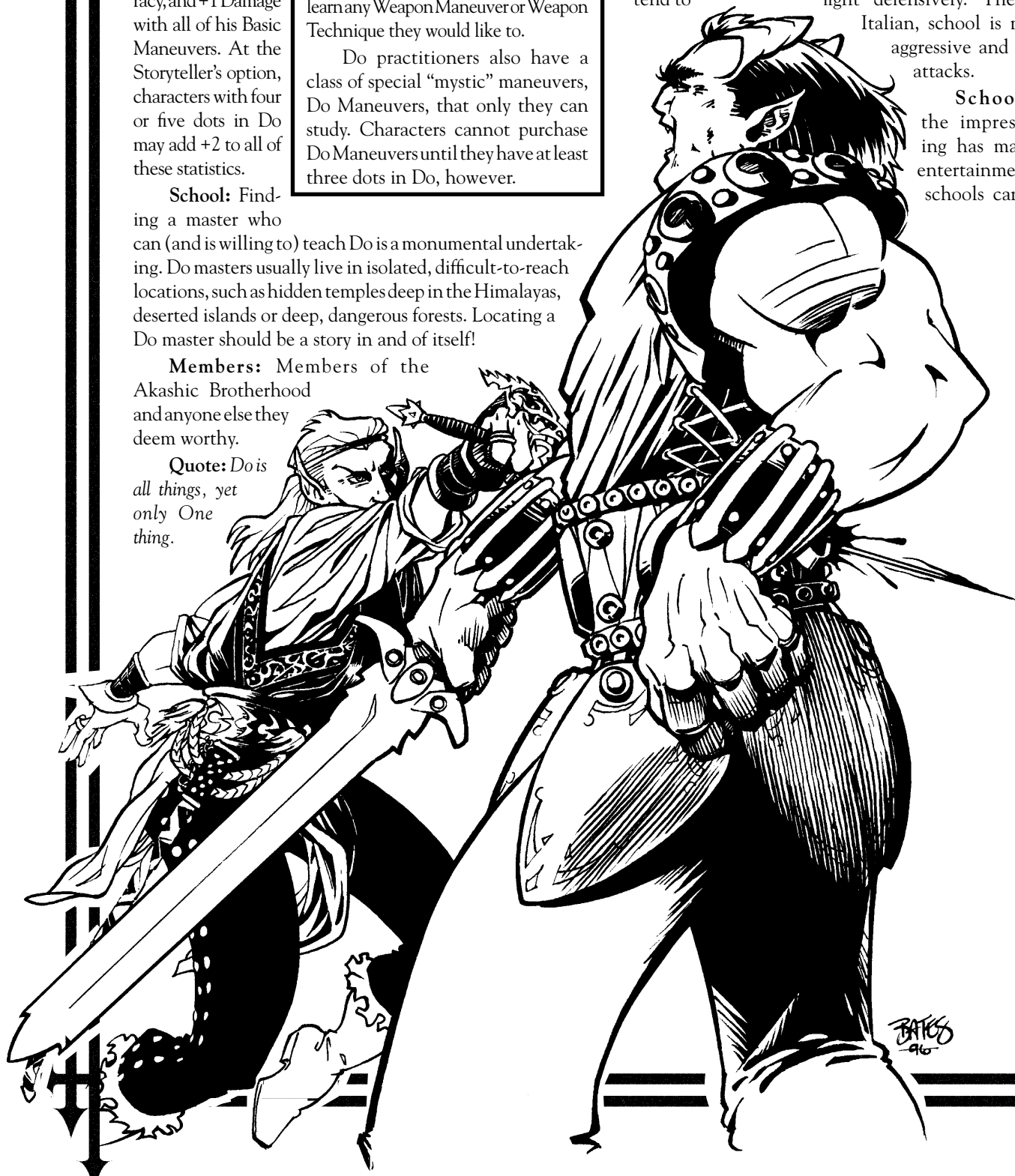
## Fencing

Fencing is a sword-fighting art developed in Europe during the Renaissance period (circa 1400 AD). It typically employs long, light swords (such as rapiers, foils and epees) and daggers. Some fencing styles also teach the use of heavier swords, such as sabers and cutlasses.

Broadly speaking, classical fencing can be divided into two "schools." The first is the French school, which emphasizes parry/counterattack combinations; French fencers tend to

fight "defensively." The second, or Italian, school is much more aggressive and emphasizes attacks.

**Schools:** With the impression fencing has made on the entertainment industry, schools can be found



## Maneuvers

### Dodge

#### Evasions:

Evasion (2, p. 42)

### Weapons Maneuvers

Dazing Blow (2, p. 47)

Disarm (2, p. 47)

Fleche (2, p. 47)

Great Blow (1, p. 48)

Jab (1, p. 48)

Parry (1, p. 48)

Riposte (2, p. 48)

Slash (2, p. 48)

Thrust (1, p. 49)

### Required Techniques

Blades

fairly easily throughout America.

**Members:** Lots of actors take fencing lessons, as do a number of history buffs. Fencing students tend to be those who view themselves as particularly stylish in one form or another; it is particularly favored by changeling nobles and those who have lived through the Renaissance (such as elder vampires).

**Quote:** *Observe how the tip of my blade floats light as air, gentle as a breeze. And yet, with the flick of a wrist, it may strike as a serpent — so!*

ies (sometimes in conjunction with Tae Kwon Do schools). Some are run by veterans of the Korean War who studied the art while they were in Korea.

**Members:** Hapkido often attracts martial artists who have already studied other styles. It is also sometimes taught to soldiers.

**Quote:** *Hapkido teaches you the best maneuvers for defending yourself. You must tailor its techniques to suit your own abilities and capabilities.*

## Hsing-I

Hsing-I (“heart and mind”) is one of the Chinese “internal” styles. Hsing-I stylists attempt to use the body’s internal energy, *ch’i*, to perform astounding feats in combat.

Hsing-I masters use two basic sets of maneuvers. The first is a series of block-strike maneuvers patterned after the five elements of classical Chinese thought (fire, water, earth, metal, = and wood). The second is a group of animal-based forms, with such bases as Dragon, Tiger, Horse, Turtle, Chicken, Snake and Bear. The typical Hsing-I attack is to block an opponent’s strike, grab the arm or leg he attacked with and strike the opponent (usually with the hand). Hsing-I is the most linear and “external” of the three main Chinese internal styles.

**Schools:** Few schools teach this style outside of China; a student must travel there to find the best masters.

**Members:** Most students of Hsing-I either are already accomplished martial artists when they begin studying it (thus, they are ready for the discipline required to study Hsing-I) or have been studying it since they were very young.

**Quote:** *Unite mind, body and breath. Only then can you truly fight.*

## Maneuvers

### Brawl

#### Punches:

Atemi Strike (4, p. 26)

Grab Punch (2, p. 28)

Haymaker

(“Monkey Slap”) (2, p. 28)

Phoenix Eye Fist (2, p. 29)

#### Kicks:

Foot Sweep (1, p. 30)

#### Grabs:

Joint Lock (4, p. 35)

#### Throws:

Throw (1, p. 37)

### Dodge

#### Blocks:

Kick Defense (1, p. 40)

Missile Deflection (1, p. 41)

Punch Defense (1, p. 42)

Weapon Block (3, p. 42)

## Hapkido

Hapkido (“the way of coordinated power”) is a Korean martial art created in the early twentieth century. It is a practical style, designed for actual combat use. It synthesizes maneuvers and techniques from many other styles, such as Hwarang-Do, Aikido, Jujutsu and Tae Kwon Do, in an attempt to teach the student the best aspects of both “hard” and “soft” styles. Like most Korean fighting styles, it uses more kicks than punches.

**Schools:** Hapkido has not penetrated America nearly as well as Tae Kwon Do has, but schools can be found in most major cit-

## Maneuvers

### Athletics

Jump (1, p. 25)

Breakfall (1, p. 24)

### Brawl

#### Punches:

Atemi Strike (4, p. 26)

Disarm (3, p. 26)

Phoenix Eye Fist (2, p. 29)

#### Kicks:

Axe Kick (3, p. 30)

Double Kick (4, p. 30)

Flying Kick (4, p. 30)

Roundhouse Kick (3, p. 32)

Spinning Thrust Kick (2, p. 33)

#### Grabs:

Grappling Defense (2, p. 34)

Joint Break (4, p. 34)

Joint Lock (4, p. 35)

#### Throws:

Throw (1, p. 37)

### Dodge

#### Blocks:

Kick Defense (1, p. 40)

Punch Defense (1, p. 42)

## Hwarang-Do

Hwarang-Do is a Korean style that is said to have grown out of certain healing techniques; to this day, masters of Hwarang-Do are often skilled healers. It concentrates more on punches than most Korean fighting arts do. Besides its unarmed techniques, it teaches a wide variety of Weapon Techniques.

Legend has it that nearly 2,000 years ago, a Buddhist monk named Won Kwang Bopsa developed a fighting style that he began teaching to the *hwarang* from whom it eventually took its name. The *hwarang* were something like the Korean equivalent of knights: fighters, diplomats and military leaders who lived by a strict code of honor.

In addition to their fighting arts, masters of Hwarang-Do are said to possess a number of mystical powers, known as *shin gong*. These include telepathy, clairvoyance and the ability to sense danger.

### Schools:

Hwarang-Do is not widely taught in the United States, though it is becoming more common as immigration from Korea increases. Characters will probably have to look around a long time to find a school.

**Members:** Because of its code of honor, which is still taught and respected today, Hwarang-Do appeals to students with a sense of discipline and nobility. It's not an art that any punk off the street would want to learn.

**Quote:** *Our fighting abilities are a gift that we must learn to use sparingly; there is no excuse for needless violence.*

## Maneuvers

### Athletics

Jump (1, p. 25)  
Breakfall (3, p. 24)  
Kippup (1, p. 26)

### Brawl

#### Punches:

Atemi Strike (4, p. 26)  
Elbow Smash (2, p. 27)  
Phoenix Eye Fist (2, p. 29)

#### Kicks:

Roundhouse Kick (3, p. 32)

#### Grabs:

Choke Hold (4, p. 33)  
Joint Break (4, p. 34)  
Joint Lock (4, p. 35)

#### Throws:

Throw (1, p. 37)

### Dodge

#### Blocks:

Kick Defense (1, p. 40)  
Punch Defense (1, p. 42)

## Jeet Kune Do

Jeet Kune Do ("the way of the intercepting fist") is a martial art created by the late Bruce Lee. After studying many other martial arts styles, Lee decided that their reliance on a limited group of maneuvers made them ineffective. Instead, he catalogued all of the ways that the human body could be used to attack or defend and then created a simplified, versatile and practical fighting style with no patterns or predefined conceptions.

**Schools:** Since Lee's death, JKD has become an extremely popular and widely taught style. Any character who lives in a city should be able to find an instructor without too much trouble.

**Members:** You name it — JKD is taught to people of all sizes, races and dispositions.

**Quote:** *Use whatever works.*

## Jujutsu

Jujutsu (sometimes spelled "jiujitsu") is a Japanese fighting style whose roots are about 1,200 years old. Forms of it, which would become the basis for modern Jujutsu, arose about AD 1400 when certain grappling and weapons techniques were integrated. The term "jujutsu" was first used in the 1600s. The art was widely studied in Japan for centuries, and in the 1900s it began to spread out into the world to be taught to non-Japanese.

Jujutsu is not so much a striking art as a grappling art — most of its maneuvers are grabs and throws. The typical Jujutsu maneuver involves grabbing an opponent, forcing him to the ground and finishing him off. The Throw, Groundfighting and Breakfall maneuvers should be considered mandatory; a character cannot become a jujutsuka without knowing them.

## Maneuvers

### Brawl

#### Punches:

Atemi Strike (4, p. 26)  
Elbow Smash (2, p. 27)  
Phoenix Eye Fist (2, p. 29)

#### Kicks:

Foot Sweep (1, p. 30)  
Knee Strike (3, p. 32)

#### Grabs:

Choke Hold (4, p. 33)  
Joint Lock (4, p. 35)

#### Throws:

Throw (1, p. 37)

### Dodge

#### Blocks:

Kick Defense (1, p. 40)  
Punch Defense (1, p. 42)

#### Evasions:

Evasion (2, p. 42)

Earlier forms of Jujutsu contained more strikes and direct attacks than most modern forms. Students from that time period may purchase the Atemi Strike and Phoenix Eye Fist maneuvers if they wish and can purchase Weapon Techniques.

**Schools:** Jujutsu is widely taught in the modern world, and there are a number of different substyles for knowledgeable characters to choose from. Still, the most accomplished practitioners will study in Japan at some point in their fighting careers.

**Members:** Like Aikido, Jujutsu appeals to fighters who do not have the size and strength to engage in fist and kick fights. This includes many women.

**Quote:** *Be as the willow — bend before force, let it pass over you, then spring back, unharmed.*

## Maneuvers

### Athletics

Breakfall (3, p. 24)

Groundfighting (3, p. 24)

Kippup (1, p. 26)

### Brawl

#### Punches:

Disarm (3, p. 26)

#### Kicks:

Foot Sweep (1, p. 30)

#### Grabs:

Choke Hold (4, p. 33)

Disengage (3, p. 33)

Dislocate Limb (3, p. 34)

Fighting Hold (4, p. 34)

Grappling Defense (2, p. 34)

Joint Break (4, p. 34)

Joint Lock (4, p. 35)

#### Throws:

Throw (1, p. 37)

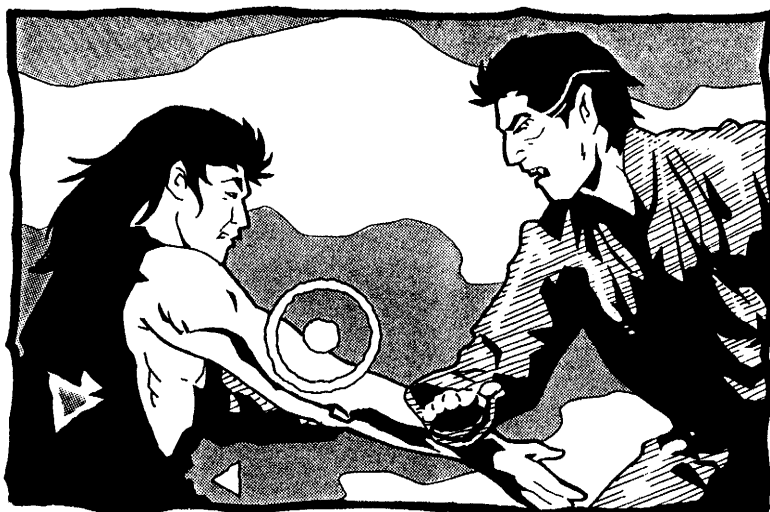
Back Roll Throw (2, p. 37)

#### Dodge

#### Blocks:

Kick Defense (1, p. 40)

Punch Defense (1, p. 42)

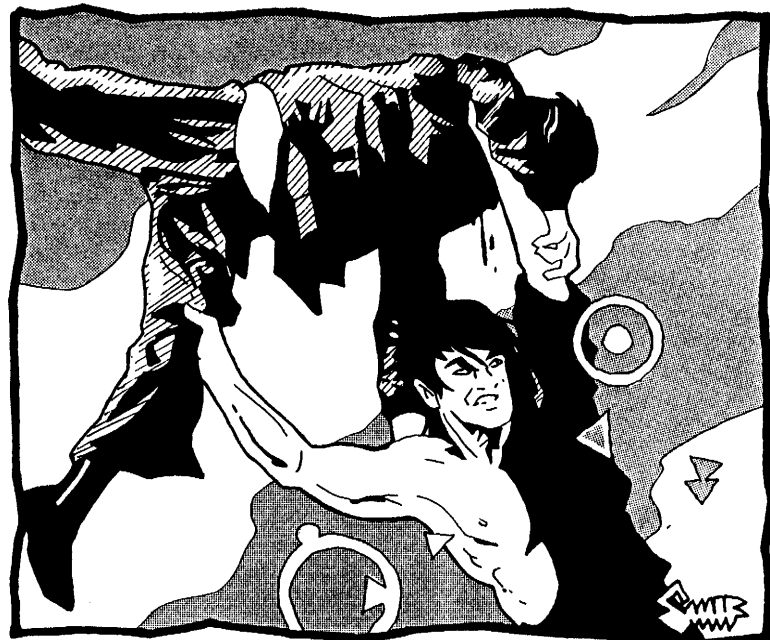


## Kailindo

Kailindo is a Garou martial art concentrating on kicks, leaps, throws, and the integration of shapechanging with fighting. Developed by Zephyr Stargazers, it is an approach to combat as a contemplative science. Rather than simply giving in to their fighting urges and attacking with their natural weaponry, *kailindorani* (practitioners of Kailindo) study how to fight in a shapechanger's body and take advantage of *all* of their potential — not just their claws and fangs.

One of the philosophies behind Kailindo is the controlled use of Rage. A Garou who is easily riled or enraged cannot master Kailindo; most maneuvers require a sort of meditative state in which Rage is controlled by will. Kailindo maneuvers may not be used by a character who is in frenzy.

Another ideal that underpins Kailindo is that it is first and foremost a "peaceful" form of fighting. One of the reasons the Stargazers developed it was that they were sickened by the



vicious, often fatal, infighting among the Garou. Kailindo is an alternative to slashing one's sept-mate to ribbons. In this sense Kailindo has been a failure; few Garou besides the Stargazers have the patience to practice it. However, those Garou who think that *kailindorani* never use their claws are sadly mistaken; students are not so stupid as to ignore such potent weapons, and training in how to use them to best effect is part of their

regimen.

Wind is heavily used as a symbol and metaphor in Kailindo. The *kailindorani* contemplates the actions of the winds in all its forms, from mild breezes to raging gales. It is believed that this will cause the spirits of the wind to bestow the blessing of knowledge of Kailindo on the practitioner. Wind spirits are often invoked in training sessions to harass students; it is said that one who can "beat the wind" is a true *kailindorani*.

*Kailindorani* can choose one of the Wind Incarna as a totem. These include the East Wind, South Wind, West Wind, and North Wind. A few practitioners have even made alliances with the

more esoteric Ethereal (or Umbral) Wind. Most Garou find these totems to be too abstract to follow, as communication with these spirits can only come through meditation. The wind symbolism in Kailindo has led many Wendigo to take up the art, since they find alliance with the wind spirits easier than most tribes (even the Stargazers!).

The information and maneuvers found here replace those provided in **The Werewolf Player's Guide**, pages 191-93.

**Schools, Members:** *Kailindorani* will only teach their art to those Garou whom they consider worthy. Prospectives

must show discipline, a talent for introspective thought and an affinity for the wind spirits. Instruction is provided only in isolated locations where the Garou can be reasonably certain that they are not being observed; other *kailindorani* will usually stand guard against interlopers. Although theoretically some other shapeshifters (the Bastet and Nuwisha in particular) would be capable of learning Kailindo maneuvers, no Garou has ever offered training to one of their ancient rivals.

**Quote:** *Feel the wind flow through you. Be the wind!*

## Kalaripayit

Kalaripayit ("battlefield practices") is a martial art from southern India. It traces its origin to forms of boxing used by the Brahmin caste; evidence of it dates back to the sixth century AD. There are several regional substyles or variants of Kalaripayit: in some places, leaps, kicks and low stances are emphasized; in other places, high stances and the use of fists, arms and torso are important.

Kalaripayit fighters train in four levels of fighting: *verum-kai*, or unarmed fighting; *kolthari*, or stick-fighting techniques; *angathari*, training in other weapons; and *marma-adi*, knowledge of the 108 vital points of the human body and how to use them to hurt or heal. In game terms, characters may purchase the appropriate Weapon Techniques, but are not required to do so.

Kalaripayit masters are known as *gurus*. In addition to their fighting prowess, they are also skilled in the Ayurvedic healing system of India. Characters who know a lot about Kalaripayit should also have knowledge of Medicine as well.

**Schools:** To study Kalaripayit, one must travel to India. There the gurus maintain special training compounds that also serve as "hospitals" where they practice their Ayurvedic arts. Training sessions

## Maneuvers

### Athletics

Jump (1, p. 25)

### Brawl

#### Kicks:

Flying Kick (4, p. 30)

Foot Sweep (1, p. 30)

Reverse Front Kick (4, p. 32)

Spinning Thrust Kick (2, p. 33)

#### Grabs:

Choke Hold (4, p. 33)

Disengage (3, p. 34)

Grappling Defense (2, p. 34)

Joint Lock (4, p. 35)

#### Throws:

Throw (1, p. 37)

Choke Throw (2, p. 37)

### Dodge

#### Evasions:

Evasion (2, p. 42)

### Tooth & Claw

Hamstring (3, p. 43)

Jaw Lock (2, p. 44)

Leaping Rake (3, p. 44)

Neck Bite (2, p. 45)

Pounce (4, p. 45)

### Shapechanging

Melting (2, p. 45)

Striking The Water (4, p. 45)

Swarm (3, p. 46)

Wind Dodge (4, p. 46)

## Maneuvers

### Athletics

Jump (1, p. 25)

Breakfall (3, p. 24)

### Brawl

#### Punches:

Atemi Strike (4, p. 26)

Elbow Smash (2, p. 27)

Phoenix Eye Fist (2, p. 29)

Sword Hand (4, p. 30)

#### Kicks:

Flying Kick (4, p. 30)

Roundhouse Kick (3, p. 32)

#### Grabs:

Joint Lock (4, p. 35)

#### Throws:

Throw (1, p. 37)

### Dodge

#### Blocks:

Kick Defense (1, p. 40)

Punch Defense (1, p. 42)

#### Evasions:

Displacement (3, p. 42)

Evasion (2, p. 42)

are usually held in the early morning and early evening and are usually kept secret from outsiders.

**Members:** Most students are Indian peasants and laborers.

**Quote:** *We fight only to protect ourselves. Whenever possible, heal rather than hurt.*

## Karate

Karate ("empty hands") is an extremely popular martial art that originated in Okinawa in the fifth century AD. Its roots are similar to those of Kung Fu. However, it became a

well-developed art only after Japanese invaders forbade the Okinawans to carry weapons. In the early twentieth century, Karate traveled from Okinawa to Japan and then from Japan to the world at large.

Karate is a hard, linear art that concentrates on direct strikes

and kicks; it uses few grabs or throws. Some of its substyles include softer, more circular movements. Among the most popular substyles are Goju-ryu, Isshin-ryu, Kenpo, Shorin-ryu, Shotokan and Uechi-ryu ("ryu" means "school"). Karate has also been combined with Boxing to create Kickboxing, a popular sport in some areas.

Karateka wear a uniform called a *gi*. It consists of an *uwagi* (long-sleeved jacket) and *zubon* (loose pants), belted with an *obi*, or belt. Belts are typically colored, to show rank.

Students of Karate often study a related art, Kobujutsu, an armed Okinawan fighting style. *Kobujutsuka* learn the use of the *bo* staff, several shorter staffs, *sai*, *kama*, *nunchaku*, *tonfa*, *eiku* (boat oar), *suruchin* (a short, weighted rope), *tekko* (brass knuckles), *kue* (hoe), and *timbe* and *rochin* (tortoiseshell shield and short stabbing spear

### Maneuvers (Karate)

#### Athletics

Jump (1, p. 25)

Kippup (1, p. 26)

#### Brawl

##### Punches:

Atemi Strike (4, p. 26)

Disarm (3, p. 26)

Knuckle Fist (3, p. 29)

Phoenix Eye Fist (2, p. 29)

Spinning Back Fist (3, p. 29)

Sword Hand (4, p. 30)

##### Kicks:

Double Kick (4, p. 30)

Flying Kick (4, p. 30)

Foot Sweep (1, p. 30)

Reverse Front Kick (4, p. 32)

Roundhouse Kick (3, p. 32)

Spinning Thrust Kick (2, p. 33)

#### Dodge

##### Blocks:

Deflecting Punch (2, p. 40)

Kick Defense (1, p. 40)

Maka Wara (5, p. 40)

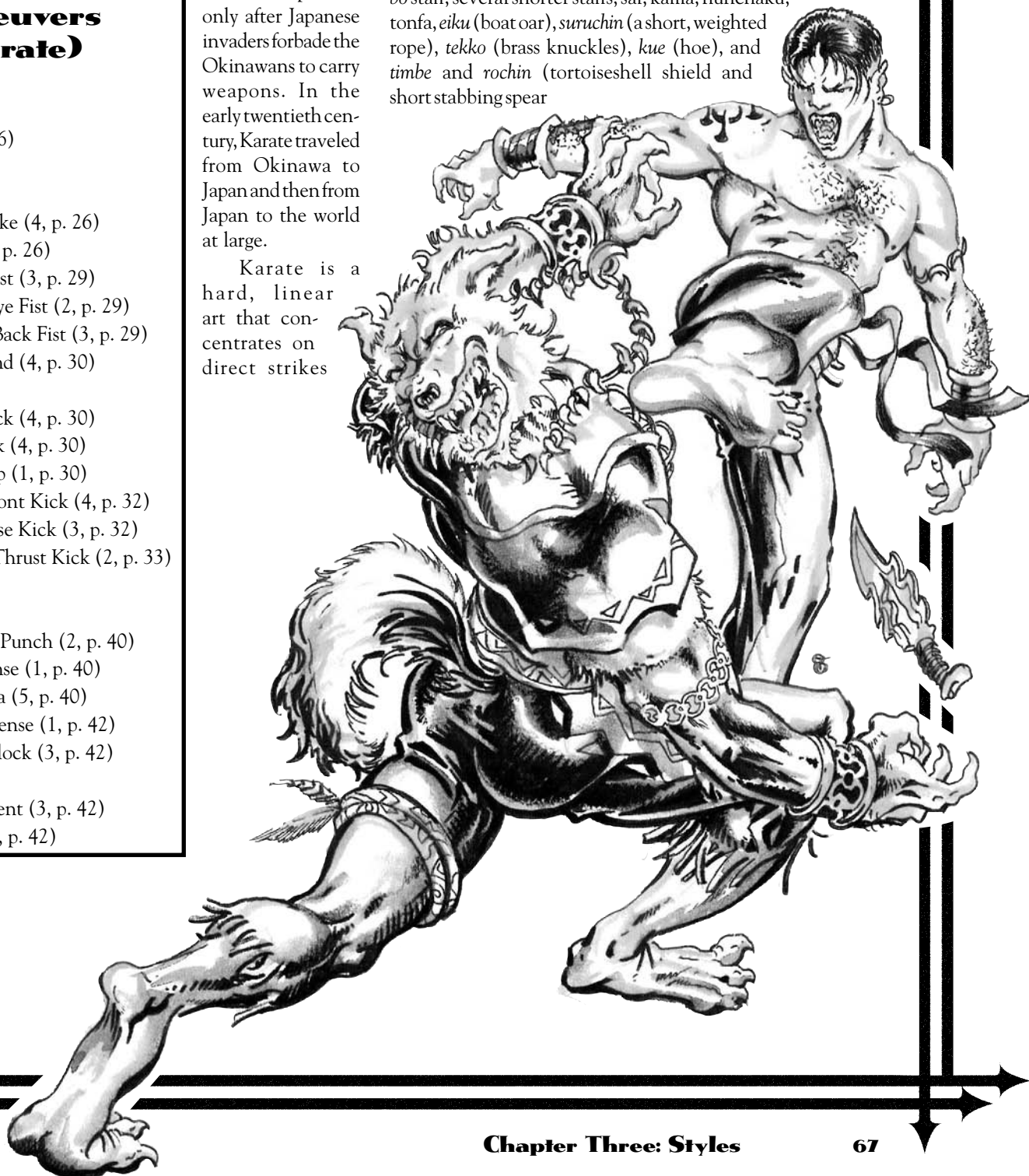
Punch Defense (1, p. 42)

Weapon Block (3, p. 42)

##### Evasions:

Displacement (3, p. 42)

Evasion (2, p. 42)





## Kobujutsu

### Weapon Maneuvers

Bash (1, p. 47)  
Dazing Blow (2, p. 47)  
Disarm (2, p. 47)  
Fleche (2, p. 47)  
Great Blow (1, p. 48)  
Jab (1, p. 48)  
Parry (1, p. 48)  
Riposte (2, p. 48)  
Slash (2, p. 48)  
Smash (2, p. 48)  
Sweep (2, p. 49)  
Thrust (1, p. 49)

### Required Techniques

Axes & Picks  
Blades  
Blunt Weapons  
Flexible Weapons  
Staff

fifth century AD, and it remained extremely popular with the warrior classes through the nineteenth century. In modern times, it has been converted into the sport of Kendo.

There were many different substyles of Kenjutsu. Unlike fencing, Kenjutsu placed little emphasis on blocking (which damages the valuable katanas); the more important thing is to cut your enemy first. Some styles emphasized speed; some, power. Some, such as the Nito school of the great swordsman Miyamoto Musashi, stressed fighting with one weapon in each hand; and some styles, such as esoteric specialties as cutting one's opponent's thumb! One substyle, Muto, even teaches how to use some of the defensive Kenjutsu maneuvers *without* a sword (i.e., barehanded). A character can spend a lifetime studying Kenjutsu and never exhaust its possibilities.

Related to Kenjutsu is Iaijutsu, the art of drawing the sword. This art teaches the warrior to draw his sword instantly and attack, all in one fluid motion.

**Schools:** Kenjutsu is taught mostly in Japan and

[counts as a sword for Weapon Techniques purposes], respectively).

**Schools:** Since World War II, Karate has spread all over the world. Characters can find a Karate school in any city and in most towns.

**Members:** There is no way to characterize Karate practitioners other than "diverse." All kinds of people study Karate.

**Quote:** *We fight with honor, but we fight to win.*

## Kenjutsu

Kenjutsu ("art of the sword") is the sword-fighting style of the samurai. It uses various Japanese swords, such as the katana, wakizashi, and no-daichi. Its origins lie in the

## Maneuvers

### Dodge

#### Evasions:

Evasion (2, p. 42)

### Weapon Maneuvers

Dazing Blow (2, p. 47)  
Disarm (2, p. 47)  
Fleche (2, p. 47)  
Great Blow (1, p. 48)  
Jab (1, p. 48)  
Parry (1, p. 48)  
Riposte (2, p. 48)  
Slash (2, p. 48)  
Thrust (1, p. 49)

### Required Techniques

Blades

sometimes in certain hard-to-find schools in major cities elsewhere in the world. For the most part, it is not an art whose schools you can look up in the phone book.

**Members:** Only dedicated warriors study Kenjutsu; its whole purpose is to teach you how to cut and kill your enemy. Some Garou are rumored to have studied Kenjutsu for use with Grand Klaives.

**Quote:** *The true value of sword-fencing cannot be seen within the confines of sword-fencing technique.* (Miyamoto Musashi)

## Kibatsumejutsu

Roughly translated as "the art of fighting with fang and claw," Kibatsumejutsu is a martial art developed by vampires to employ their natural weaponry to greatest effect.

The style is surrounded by unknowns. None can say who developed it or even what generation he was. No one knows where it originated, for that matter. However, scholars who have looked into the matter estimate that it began in Europe during the 1500s; their arguments as to the creator range from a sixth generation Toreador to a seventh generation Gangrel to a Brujah of uncertain lineage.

Vampires who practice Kibatsumejutsu often differ in their approach to the art. Some have adopted the "honorable" attitudes prevalent among certain of their human counterparts and refuse to use maneuvers that they consider dishonorable or demeaning (such as Hamstring). Others adopt a "whatever works" approach and consider the honor-bound fighters fools.

**Schools:** Obtaining instruction in this art is difficult for a vampire. Many practitioners are extremely reluctant to pass on any of their knowledge. In most cases, the prospective student has to be willing to pledge himself to be the teacher's servant and obey his every word before the teacher will agree to take him on. For this reason, few vampires study Kibatsumejutsu—such trust is not easily extended among the Cainites.

**Members:** Vampires of the most dangerous sort.

**Quote:** *You think the Sabbat know how to fight? They can only brawl. I will show you the true fighting skills of the Kindred, if you cross me.*

## Maneuvers

### Brawl

#### Punches:

Sword Hand (4, p. 30)

#### Grabs:

Joint Break (4, p. 34)  
Joint Lock (4, p. 35)  
Neckbreaker (5, p. 36)

### Dodge

#### Blocks:

Weapon Block (3, p. 42)

#### Evasions:

Evasion (2, p. 42)

### Tooth & Claw

Hamstring (3, p. 43)  
Leaping Rake (3, p. 44)  
Neck Bite (2, p. 45)  
Pounce (4, p. 45)  
Ripping Bite (2, p. 45)

## Klaive Dueling

Known as *klaivaskar* in the tongue of the Garou, klaive dueling is the art of fighting with klaives, their special silver blades. A klaive is a fetish of war, ranging in size from that of a dagger to klaives as large as medieval two-handed swords.

Klaive dueling is usually governed by honorable conventions, in which the duelists engage in ritual conversations or insults before beginning the actual fight. However, sometimes rage takes over, and the fighters leap into the fray with little thought of honorifics.

Some Garou have studied the application of human swordfighting arts, such as fencing and Kenjutsu, to klaive-fighting. Garou characters are free to study those styles if they wish, though many other Garou will scorn them for "taking lessons from the apes."

**Schools:** Klaive dueling is taught only to members of one's tribe or pack. As with Kailindo, many Garou hold onto their klaive-fighting secrets jealously, so finding an instructor may be a challenge. Training sessions typically take place in isolated woodland groves and similar locales.

**Members:** Garou.

**Quote:** *Make your klaive as an argent claw, so that it responds instantly and precisely to your every thought, striking where you will.*

### Maneuvers

#### Dodge

##### Evasions:

Evasion (2, p. 42)

#### Weapon Maneuvers

Disarm (2, p. 47)

Fleche (2, p. 47)

Great Blow (1, p. 48)

Jab (1, p. 48)

Parry (1, p. 48)

Riposte (2, p. 48)

Slash (2, p. 48)

Thrust (1, p. 49)

#### Required Techniques

Blades

## Kung Fu

Of all the martial arts, Kung Fu is perhaps the broadest. There are literally hundreds of substyles of Kung Fu, which vary wildly in their philosophies, preferred methods of attack and defense, and practitioners. Only Pentjak-Silat even approaches the diversity of Kung Fu.

"Kung fu" means "hard work" in Chinese; the modern term *wu shu* ("war art") is a better description of the style in many ways. Kung Fu originated many centuries ago — in the sixteenth century BC by some accounts, but the roots of it definitely existed by the fifth century BC. Kung Fu truly began to blossom in the sixth century AD, when the Indian Buddhist monk Bodhidharma came to the Shaolin Temple in Hunan Province. Among other things, he taught the Shaolin monks Indian fighting arts, which the monks blended with fighting arts of their own to create a powerful fighting style for which they became legendary. Over the next millennia,



## Maneuvers

### Athletics

Jump (1, p. 25)  
Breakfall (3, p. 24)  
Drunken Monkey Roll (2, p. 24)  
Kippup (1, p. 26)

### Brawl

#### Punches:

Atemi Strike (4, p. 26)  
Disarm (3, p. 26)  
Grab Punch (2, p. 28)  
Haymaker (2, p. 28)  
Knuckle Fist (3, p. 29)  
Phoenix Eye Fist (2, p. 29)  
Spinning Back Fist (3, p. 29)  
Sword Hand (4, p. 30)

### Kicks:

Axe Kick (3, p. 30)  
Double Kick (4, p. 30)  
Flying Kick (4, p. 30)  
Foot Sweep (1, p. 30)  
Iron Broom (4, p. 32)  
Reverse Front Kick (3, p. 32)  
Roundhouse Kick (3, p. 32)  
Spinning Thrust Kick (2, p. 33)

### Grabs:

Choke Hold (4, p. 33)  
Disengage (3, p. 34)  
Dislocate Limb (3, p. 34)  
Fighting Hold (4, p. 34)  
Grappling Defense (2, p. 34)  
Joint Lock (4, p. 35)

### Throws:

Throw (1, p. 37)  
Choke Throw (2, p. 37)

### Dodge

#### Blocks:

Deflecting Punch (2, p. 40)  
Kick Defense (1, p. 40)  
Maka Wara (5, p. 40)  
Missile Deflection (2, p. 41)  
Punch Defense (1, p. 42)  
Weapon Block (3, p. 42)

### Evasions:

Displacement (3, p. 42)  
Evasion (2, p. 42)

emperors alternately allied themselves with the Shaolin or tried to destroy them, fearing the power of the monks. The temple is said to have been destroyed for good near the end of the 17th century AD.

Kung Fu was brought to America by Chinese immigrants in the 1800s. Popularized through the movies, especially those of Bruce Lee, it has become a widespread martial art.

Kung Fu substyles are generally divided into "northern" style (which emphasize kicks) and "southern" styles (which emphasize punches and hand attacks). Some of the most popular substyles include Chin Na (which emphasizes grabs, locks and attacks to vital points), Drunken style (a variant on other styles, in which the fighter stumbles around as if drunk, hiding his abilities), Monkey (a popular substyle that involves a lot of crouching and acrobatics), Praying Mantis, the Shaolin animal styles (Crane, Dragon, Leopard, Snake and Tiger), Shorinji Kempo (a Japanese adaptation of Kung Fu), White Crane and Wing Chun (an aggressive, practical style that emphasizes up-close fighting). In addition to unarmed attacks, the style teaches dozens of different weapons, many of which seem outlandish to Western eyes.

A Kung Fu master is called a *sifu*. His school is called a *kwoon*. Traditionally, his students wear a long-sleeved silk tunic with white cuffs, loose silk trousers and a colored sash. Kung Fu masters have been credited with dozens of quasi-mystical powers, including *hing kung* (the ability to walk without leaving a trace), iron palm (the ability to break heavy objects with a casual slap), iron skin (the ability to resist weapon attacks), *kongjin* ("empty force,"

the ability to attack from a distance) and *dim mak* (the "death touch").

**Schools:** *Kwoons* can be found in most major American cities, teaching one or several Kung Fu styles. However, the best training is available only in China.

**Members:** As with Karate, the students of Kung Fu are incredibly diverse. There is no way to categorize them.

**Quote:** *You must not become a bully just because you know how to fight. Kung Fu is an honorable way of life, and I will not hear of my students abusing their powers!*

## Muay Thai

Muay Thai, better known as Thai Kickboxing, is a fast, brutal martial arts style from Thailand. It involves close-in strikes with the knees, elbows, fists and feet; it uses no grabs or throws. Fighters often jump up to add more force to their blows. Muay Thai fighters are trained to take damage as much as they are to avoid it.

## Maneuvers

### Athletics

Jump (1, p. 25)

### Brawl

#### Punches:

Elbow Smash (2, p. 27)  
Power Uppercut (4, p. 29)  
Sword Hand (4, p. 30)

#### Kicks:

Knee Strike (3, p. 32)  
Roundhouse Kick (3, p. 32)

### Dodge

#### Blocks:

Kick Defense (1, p. 40)  
Maka Wara (5, p. 40)  
Punch Defense (1, p. 42)

In earlier times, Muay Thai fighters would wrap their hands in horsehair that would be stiffened with glue and then ground glass would be added to the glue; these weapons are the equivalent of cesti. In modern times, Muay Thai is an extremely popular sport in Thailand; the fighters wear boxing-type gloves. Each match is preceded by a short ritual in which the fighter pays tribute to his master and his school; a wise warrior can learn much about his opponent by closely observing how he performs his ritual. Professional fighters use special "fighting names" that boast of their prowess.

Muay Thai fighters also often learn Krabi-Krabong, a form of weapons combat related to Muay Thai. It teaches the use of swords, polearms, the staff and various types of clubs.

**Schools:** Although there are a few schools in America, one must go to Thailand for true Muay Thai training. There is a wide system of training camps and schools there. The training is long and arduous.

**Members:** Muay Thai appeals almost exclusively to males, due to the power and aggressiveness involved, but there are some female fighters.

**Quote:** *You must train hard, fight hard and honor your school with victory.*

## Ninjutsu

Ninjutsu is the body of skills known by the ninja, the shadow warriors of Japan. Although it is many centuries old, Ninjutsu saw greatest use during Japan's feudal era (approximately 1200-1600 AD), when samurai warlords employed the Iga, Koga and other ninja clans to spy on and assassinate their enemies. When the rulers of Japan finally decided to eliminate the ninja entirely, they went into hiding.

In recent years, there has been a revival of interest in Ninjutsu. Where once there was little known about the ninja and their practices, now one has difficulty finding the wheat amidst the chaff of "Secret Ninja Death Touch!" books and schools.

The ninja's fighting art, properly known as Taijutsu, is usually referred to as Ninjutsu. Students of Ninjutsu train for years under grueling conditions to develop the skills and

## Krabi-Krabong

### Weapon Maneuvers

Bash (1, p. 47)  
 Dazing Blow (2, p. 47)  
 Disarm (2, p. 47)  
 Fleche (2, p. 47)  
 Great Blow (1, p. 48)  
 Jab (1, p. 48)  
 Parry (1, p. 48)  
 Riposte (2, p. 48)  
 Slash (2, p. 48)  
 Smash (2, p. 48)  
 Sweep (2, p. 49)  
 Thrust (1, p. 49)

### Required Techniques

Blades  
 Blunt Weapons  
 Polearms  
 Staff

stamina necessary for their profession. Their fighting style is quick, economical and often brutal.

Traditionally, the ninja wore a black outfit known as an *igabakama*. Their chief weapons were their straight sword, the ninja-to and shuriken (throwing stars), but they actually trained in the use of many weapons. They also carried many different kinds of "gadgets" to assist them in climbing, crossing water, picking locks and so forth. Female ninja, *kunoichi*, often carried weapons and devices that were disguised as typical women's items — hair needles, fans and the like.

**Schools:** Ninjutsu today is often taught in large "training camps" located in wild areas. This allows the instructors to teach them how to use their skills in a wide variety of environments. However, finding someone who will teach you true Ninjutsu, who is not just some fly-by-night "master," may be difficult.

**Members:** Ninjutsu training is typically open to just about anyone, though students may have to travel a long way to a training camp. Its emphasis on practical fighting techniques and the media-hyped air of "mystery" that surrounds it makes Ninjutsu popular with many people.

**Quote:** *We are the ninja. We do not fail.*

## Maneuvers

### Athletics

Jump (1, p. 25)  
 Breakfall (3, p. 24)  
 Groundfighting (3, p. 24)  
 Kippup (1, p. 26)

### Brawl

#### Punches:

Atemi Strike (4, p. 26)  
 Disarm (3, p. 26)  
 Knuckle Fist (3, p. 29)  
 Phoenix Eye Fist (2, p. 30)  
 Sword Hand (4, p. 30)

#### Kicks:

Foot Sweep (1, p. 30)  
 Roundhouse Kick (3, p. 32)

#### Grabs:

Choke Hold (4, p. 33)  
 Grappling Defense (2, p. 34)  
 Joint Break (4, p. 34)  
 Joint Lock (4, p. 35)

#### Throws:

Throw (1, p. 37)

### Dodge

#### Blocks:

Kick Defense (1, p. 40)  
 Missile Deflection (2, p. 41)  
 Punch Defense (1, p. 42)

#### Evasions:

Displacement (3, p. 42)  
 Evasion (2, p. 42)

### Weapon Maneuvers

Dazing Blow (2, p. 47)  
 Disarm (2, p. 47)  
 Fleche (2, p. 47)  
 Great Blow (1, p. 48)  
 Jab (1, p. 48)  
 Parry (1, p. 48)  
 Riposte (2, p. 48)  
 Slash (2, p. 48)  
 Thrust (1, p. 49)

### Required Techniques

Blades

## Pakua

Pakua ("eight diagrams") is another of the Chinese "internal" fighting styles. Its philosophies and maneuvers are derived

from the *I Ching*, or "Book of Changes," which states that the universe is in a state of constant change. Therefore, in Pakua, any change, no matter how slight — the placement of the foot, the turning of a hand, a short step — is important.

Pakua is a highly circular art that emphasizes footwork and constant motion. A Pakua fighter "walks the circle" around his foe, following an imaginary pattern based on the eight diagrams that the *I*

*Ching* uses to foretell the future. Each diagram and direction of the circle provides the fighter with a new angle of attack or a new posture for attack or defense. While this may seem limiting, it is not; a Pakua master can move so quickly and change directions so suddenly that he is able to evade his opponent's blow's easily while barely seeming to move.

Pakua masters are said to possess great control over their *ch'i*, their internal energies. They use palm strikes rather than fist strikes, because this allows them better control over the *ch'i* they release. The damage caused by a Pakua attack results less from the force of the blow than from the *ch'i* energy discharged into the opponent's body by the fighter.

**Schools:** Pakua schools are very rare in America. For proper training, one must go to China and apprentice himself to a master. The training may take many years; Pakua is a subtle art that is difficult to master. Training usually occupies the student entirely; he cannot hold a job or go to school while studying Pakua.

**Members:** Pakua students tend to be disciplined, patient and precise. Most students are usually male, but there may be females as well.

**Quote:** *Pay attention! You must waste no motion; every step you take, every motion of your hand, has significance.*

### Maneuvers

#### Brawl

##### Punches:

Grab Punch (2, p. 28)

Haymaker (2, p. 28)

##### Kicks:

Foot Sweep (1, p. 30)

##### Grabs:

Grappling Defense (2, p. 34)

Joint Lock (4, p. 35)

#### Dodge

##### Blocks:

Kick Defense (1, p. 40)

Missile Deflection (1, p. 40)

Punch Defense (1, p. 42)

Weapon Block (3, p. 42)

##### Evasions:

Displacement (3, p. 42)

Evasion (2, p. 42)



## Pentjak-Silat

This art (sometimes known simply as “Silat”) comes from Indonesia. It is second only to Kung Fu in breadth and number of substyles. The

name means “to do fighting for self-defense.” It originated in the latter half of the first millennium AD and gradually spread throughout the islands and diversified. Although it was outlawed for commoners in the 1300s, incessant Hindu-Muslim conflicts kept it alive among the people. It has been used as an actual combat art right up to the present day.

Pentjak-Silat varies wildly from island to island and region to region; for example, some substyles involve flashy acrobatic leaps, while in others, the fighters move and fight while crouched low on the ground. Sumatran substyles concentrate on kicks, while Bornean and West Javanese substyles concentrate on punches and hand attacks; other substyles mix techniques or use more grabs and throws. However, one thing that most styles have in common is that fighters are trained to keep their footing on slippery ground (mud, a rocking

boat, slick pavement) because that condition is so common in Indonesia.

Pentjak-Silat teaches many weapons, but the most prominent is the *kris*, a wavy-bladed dagger. All Silat students learn how to use the kris. The mysticism and legends surrounding this weapon equal or exceed those surrounding the katana. Kris are said to possess many powers, such as the ability to kill someone merely by being pointed at him or the ability to rattle in the sheath to warn their owner of danger.

A Pentjak-Silat master is known as a *guru* or *pandekar*. Students often wear distinctive waistcloths and turbans.

**Schools:** Pentjak-Silat is almost unknown in the United States; one who wishes to study it will have to travel to Indonesia. Training takes at least six hours a day and often lasts for years.

**Members:** Traditionally, only men practiced Pentjak-Silat; however, this may be changing in the modern world. This style has so many substyles that a fighting method can be found to suit almost anyone — short or tall, weak or strong.

**Quote:** *However you fight, I am prepared for you.*

## Savate

Savate (or *la boxe Francaise*) is French kickboxing. It is thought to have developed in Marseilles in the 1600s out of a crude form of kick-brawling used by sailors. In the 1700s English boxing maneuvers were added to the repertoire, creating the martial art we know today. A Savate fighter is known as a *savateur* (or *savateuse* if a woman).

A Savate fighter's rank is indicated by a colored band on the wrist of his gloves — from lowest to highest, the ranks are purple, blue, green, red, white, yellow, bronze, silver and gold.

**Schools:** Savate schools are known as *salles*. Almost all of them are located in France, though the art has spread slowly beyond that nation's borders. The best *salles* are in Marseilles and Paris.

**Members:** Schools are open to anyone willing to learn. Compared to many martial arts, Savate is easy to learn — it

### Maneuvers

#### Athletics

- Jump (1, p. 25)
- Breakfall (x, p. 24)
- Kippup (1, p. 26)

#### Brawl

##### Punches:

- Atemi Strike (4, p. 26)
- Disarm (3, p. 26)
- Elbow Smash (2, p. 27)
- Grab Punch (2, p. 28)
- Haymaker (2, p. 28)
- Phoenix Eye Fist (2, p. 29)
- Sword Hand (4, p. 30)

##### Kicks:

- Flying Kick (4, p. 30)
- Foot Sweep (1, p. 30)
- Roundhouse Kick (3, p. 32)

##### Grabs:

- Choke Hold (4, p. 33)
- Disengage (3, p. 34)
- Fighting Hold (4, p. 34)
- Grappling Defense (2, p. 34)
- Joint Lock (4, p. 35)

##### Throws:

- Throw (1, p. 37)

#### Dodge

##### Blocks:

- Kick Defense (1, p. 40)
- Missile Deflection (2, p. 41)
- Punch Defense (1, p. 42)

##### Evasions:

- Evasion (2, p. 42)

#### Weapon Maneuvers

- Disarm (2, p. 47)
- Fleche (2, p. 47)
- Great Blow (1, p. 48)
- Jab (1, p. 48)
- Parry (1, p. 48)
- Riposte (2, p. 48)
- Slash (2, p. 48)
- Thrust (1, p. 49)

#### Required Techniques

- Blades

### Maneuver

#### Brawl

##### Punches:

- Disarm (3, p. 26)
- Ducking Punch (2, p. 27)
- Haymaker (2, p. 28)
- Spinning Back Fist (3, p. 29)

##### Kicks:

- Foot Sweep (1, p. 30)
- Roundhouse Kick (3, p. 32)
- Spinning Thrust Kick (2, p. 33)

#### Dodge

##### Blocks:

- Kick Defense (1, p. 40)
- Punch Defense (1, p. 42)

##### Evasions:

- Displacement (3, p. 42)
- Evasion (2, p. 42)



has a relatively small number of maneuvers — but, as with Muay Thai, the fighter has to take a lot of punishment while learning it.

**Quote:** *Boxing? No, this isn't just boxing. Let me show you....*

## Tae Kwon Do

Tae Kwon Do (“way of kicking and punching”) is a Korean martial art. It dates to approximately the seventh century AD. It underwent constant development until forced underground by the Japanese invasion of Korea in the first decade of the 1900s. After World War II it emerged from seclusion and spread across the world.

### Maneuvers

#### Athletics

Jump (1, p. 25)

Breakfall (3, p. 24)

#### Brawl

##### Punches:

Disarm (3, p. 26)

Elbow Smash (2, p. 27)

Sword Hand (4, p. 30)

##### Kicks:

Double Kick (4, p. 30)

Flying Kick (4, p. 30)

Foot Sweep (1, p. 30)

Roundhouse Kick (3, p. 32)

Spinning Thrust Kick (2, p. 33)

#### Dodge

##### Blocks:

Kick Defense (1, p. 40)

Punch Defense (1, p. 42)

Like most Korean arts, Tae Kwon Do emphasizes kicks over punches or other maneuvers. Depending upon who the student learns from, it may be little more than a sport or a deadly combat art.

**Schools:** A Tae Kwon Do school is known as a *dojang*. They are extremely common; characters can find them by

the dozen in just about any city. Students wear a uniform similar to a Karate *gi*, called a *dobok*.

**Members:** Tae Kwon Do attracts students from all walks of life; it has something to offer just about anyone.

**Quote:** *Do not be fooled by the seeming directness of punching. The feet are more powerful and, with training, faster than the hand.*

## Tai Ch'i Ch'uan

This style, whose name means “supreme ultimate fist” or “yin-yang boxing,” is the most advanced of the Chinese internal fighting arts. Millions of people all over the world practice it as a form of therapeutic, meditative exercise, little realizing that a true fighting art lies beneath their artistic and seemingly harmless movements.

According to legend, a Taoist monk created Tai Ch'i Ch'uan after observing a snake and a hawk fighting. Inspired by the way that they could be simultaneously loose and free-moving while hard and fast, he created a fighting art whose maneuvers are patterned after natural movements. The style is based on the Thirteen Postures (eight actions, five directions), and typically involves blocking an incoming attack and then grabbing and/or striking the opponent. Cycles of movement and the rhythm and harmony of combat are important; a Tai Ch'i master reacts “weakly” when his opponent attacks with strength and “strongly” when he uses a “weak” assault. The names of the maneuvers are perhaps the most beautiful of any in the martial arts — Night Bird Returns to the Forest, Celestial Horse Walks in the Sky, Meteor Chasing the Moon, Lion Shakes His Head.

Over the past several centuries, a number of different substyles of Tai Ch'i Ch'uan have developed. Some are more a form of exercise than a fighting art, while others (such as Chen and Sun) emphasize combat applications.

In addition to their fighting skills, Tai Ch'i Ch'uan masters have such great control over their own *ch'i* that they live extremely long lives and are said to possess wondrous powers, such as the ability to use their martial arts on ghosts and demons, the “iron shirt” and *dim mak* abilities of the Kung Fu masters and *fa-ch'ing*, the ability to project their *ch'i* into a foe, causing lethal injuries.

**Schools:** Most “Tai Ch'i” schools teach the exercise forms of the art, not the combat forms. Finding a combat-oriented master is extremely difficult, especially outside of China.

**Members:** Many who are first drawn to Tai Ch'i Ch'uan as a form of meditative exercise or dance eventually become interested in its combat applications. The nature of the art is such that anyone — young, old, male, female, tall, short — can study and succeed.

## Maneuvers

### Brawl

#### Punches:

Atemi Strike (4, p. 26)

Disarm (3, p. 26)

Grab Punch (2, p. 28)

Phoenix Eye Fist (2, p. 29)

#### Grabs:

Disengage (3, p. 33)

Grappling Defense (2, p. 34)

Joint Lock (4, p. 35)

#### Throws:

Throw (1, p. 37)

### Dodge

#### Blocks:

Kick Defense (1, p. 40)

Maka Wara (5, p. 40)

Punch Defense (1, p. 42)

#### Evasions:

Displacement (3, p. 42)

Evasion (2, p. 42)

**Quote:** *To become strong, one must be weak. To become fast, one must be slow. This is the nature of life.*

## Wrestling

Wrestling is one of the earliest — if not *the* earliest — forms of martial arts. Virtually every ancient society had some form of wrestling, and many of those forms have survived almost unchanged right up to the present day. Some, such as the sumo wrestling of Japan, are highly stylized; others, such as *yaghliguresh* (Turkish wrestling), are much more free-form. Other examples of Wrestling include *sanbo* (Russian), *cireum* (Korean, similar to sumo), *dumog* (Filipino), *koshti* (Iranian) and *naban* (Burmese). And, of course, there's modern-day professional "wrestling," which is more of a choreographed show than an actual form of fighting.

The primary aim of any style of wrestling is to force the opponent to the ground and pin him there. Thus, the art involves few strikes, but many different forms of grabs and throws. Strength and size play an important part; there are few successful small wrestlers.

The maneuver list given below is meant to be used to simulate many different forms of wrestling — from sumo to American

professional wrestling. Choose the maneuvers that seem most appropriate to the style you want to simulate.

**Schools:** Wrestling can be learned just about anywhere; most junior high and high schools have a wrestling team, for example.

**Members:** As described above, only big, strong people are usually attracted to wrestling. Generally, only men compete in the sport.

**Quote:** *You want a piece of this? C'mon over here and take it, little boy! Hope you like the taste of losing!*

## Maneuvers

### Athletics

Jump (1, p. 25)

Groundfighting (3, p. 24)

Shoulder Smash (2, p. 26)

### Brawl

#### Grabs:

Backbreaker (2, p. 33)

Bear Hug (2, p. 33)

Choke Hold (4, p. 33)

Disengage (3, p. 33)

Fighting Hold (4, p. 34)

Grappling Defense (2, p. 34)

Improved Pin (4, p. 34)

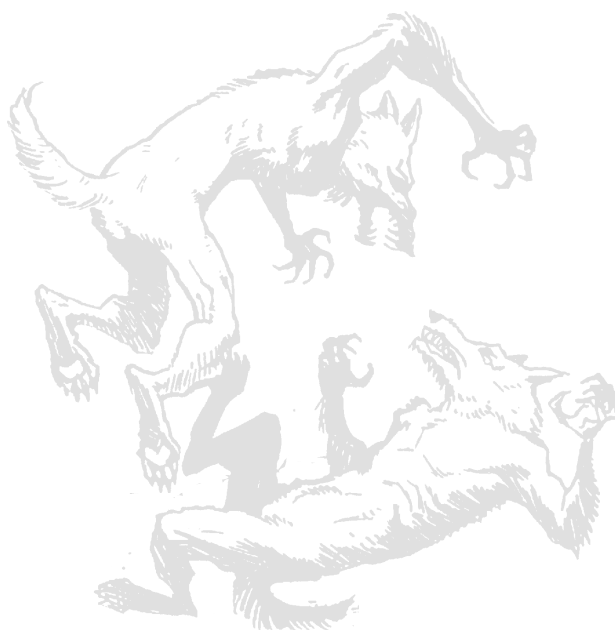
Knee Basher (3, p. 35)

Pin (3, p. 36)

#### Throws:

Throw (1, p. 37)

Choke Throw (2, p. 37)





# Chapter Four: The Supernatural

*There is nothing impossible in the existence of the supernatural:  
its existence seems to me decidedly probable.*

— George Santayana, “The Genteel Tradition at Bay”

In a game system with as much breadth and diversity as the Storyteller system, no single set of combat rules can cover every situation. Inevitably, exceptions, variations and special situations arise. This chapter is an attempt to cover as many of these problems as possible, to provide for the combat effects of Disciplines, Gifts, magick, Arcanoi, cantrips and dozens of other situations. The exceptions are listed by the book they appear in.

If you have a question about the effect of a particular power or ability in combat and that question is not answered in this chapter, use the answers in this chapter along with your own common sense to figure out a workable solution to your problem.

## General System Notes

The following notes apply to all World of Darkness characters.

**Acting:** Characters may be able to use Acting to feign a greater injury than they have actually suffered, thus rendering their opponent overconfident and perhaps gaining a bonus of some sort (e.g., +1 Accuracy) when they counterattack.

**Movement in Combat:** A character who moves in combat must subtract one die from his Dice Pool for every three yards that he moves. This rule does not apply to any Combat Maneuver with a “Move” modifier; movement is already accounted for in the rules for those maneuvers.

**Climbing:** Characters may not use Combat Maneuvers or weapons while attempting to climb. However, if they can reach a perch or other area on which they can rest without having to use their hands, it may be possible to use some weapons (especially guns) or Combat Maneuvers.

**Feats of Strength:** Characters may make a Willpower roll (difficulty 9) to increase the damage of a hand-to-hand combat maneuver — +1 Damage per success. This requires the expenditure of one point of Willpower, Rage, Pathos or even a Blood Point as appropriate.

# VAMPIRE

## The Masquerade®

**Blood Points:** Vampires may spend Blood Points instead of Willpower to perform certain combat maneuvers. At the Storyteller's discretion, maneuvers or abilities listed as having a Rage cost may be purchased and used by vampires, with Blood Points being used in place of Rage.

## Disciplines

### Auspex

**Telepathy/Steal Secrets:** Knowing what your opponent is about to do allows you to react to her plans. A vampire who is able to read the mind of his opponent may be able to gain advantages in combat, such as +1 to Initiative or Accuracy. However, due to the stress of combat situations, the Storyteller may wish to increase the difficulty of any rolls associated with Telepathy by one.

**Psychic Projection/Anima Walk:** Characters who are psychically projecting themselves cannot engage in combat with "solid" characters. They can, however, fight other astral characters and beings as normal; astral characters carry with them astral versions of their weapons and can use them astrally in the normal fashion. Remember that certain Social and Mental Traits take the place of Physical Traits on the astral plane.

### Celerity

Celerity can be used to devastating effect in combat, especially if the character knows Combat Maneuvers that allow him to make multiple hits against a foe. Storytellers should monitor the use of this Discipline closely and make sure that it does not unbalance the game. If it does, the problem can be corrected by increasing the cost of using Celerity, to the point where use of the Discipline decreases to manageable levels.

Celerity has no effect on Initiative.

### Dominate

Due to the stress of combat situations, the Storyteller may wish to increase the difficulty of any rolls associated with this Discipline by one or two (the greater the usefulness of

the effect the vampire is trying to achieve, the greater the penalty).

**Command the Wearied Mind/Observance of the Spoken Word:** If successfully used in combat, this Discipline can cause an opponent to momentarily hesitate, granting the vampire +1 Initiative or +1 Accuracy (player's choice).

**Mesmerize/Murmur of the False Will:** This Discipline can force an opponent to leave himself wide open to attack, increasing the vampire's Initiative, Accuracy and Damage by 3.

**Possession/Vessel:** This Discipline can be used to take control of an opponent and force him to kill himself, restrain himself or otherwise eliminate his combat effectiveness. If the possessed character is killed, the possessor's mind instantly snaps back to his own body, but he is disoriented and unable to take any action for one turn.

### Obfuscate

If a character suspects that there is a vampire nearby hiding himself with this Discipline, he may attack blindly, hoping to hit him. The Storyteller should first determine where the hidden character is. If the character's attack is directed at the proper place or in the proper direction (more or less), then he is at -4 Accuracy when attempting to hit his unseen foe. If his attack is not directed towards the hidden character's location, he has no chance of hitting, but the Storyteller may want to have him roll anyway, to conceal the fact that his guess about his foe's location is completely wrong.

### Potence

Add one point to the damage done by a hand-to-hand attack (armed or unarmed) for every point of Potence a character possesses.

### Presence

**Awe and Entrancement:** Generally, these Disciplines cannot be used in combat situations; they require a subtlety that is not present in a firefight.

**Dread Gaze:** In combat situations, when people are already afraid, the vampire is considered to have one extra dot in Intimidation for purposes of using this Discipline.

**Summon:** If a vampire attempts to use this Discipline on a character while she is currently in combat, she is considered to have one less dot in Charisma and one less dot in Subterfuge.

**Majesty:** If this ability is successfully used in combat, the affected character will automatically flee, terrified at the thought of having dared to fight against so august a person.

## Protean

**Wolf Claws/Talons of the Beast:** A vampire using this Discipline is considered to “possess claws” for the purpose of using Tooth & Claw maneuvers.

**Shadow of the Beast/Form of the Beast:** Refer to the **Werewolf** section below for information on lupine forms and combat. As for the bat form, hitting a bat in combat should be extremely difficult (-3 Accuracy, at least), but a bat can use no Combat Maneuvers (except Dodge and at the Storyteller’s option, some Tooth & Claw maneuvers doing miniscule damage).

## Thaumaturgy

**Movement of the Mind/Rego**

**Motus:** This Discipline has a wide variety of combat uses, such as causing weapons to “dance” (move and attack by themselves) or stopping the force of an enemy’s blow. The following are general rules of thumb:

— Assuming the vampire can lift enough weight to pick up a weapon, he uses it to attack as normal; the standard modifiers, penalties and rules apply.

— Assuming the vampire has enough mental strength to affect an attacker, he can prevent that person from attacking him in any physical way. If he does not have

sufficient strength to stop the attacker entirely, he may apply his successes to reduce the damage from any physical hand-to-hand attack by one per success. This does not apply to bullets, flames from flamethrowers, grenades (and other explosives) or other such attacks.

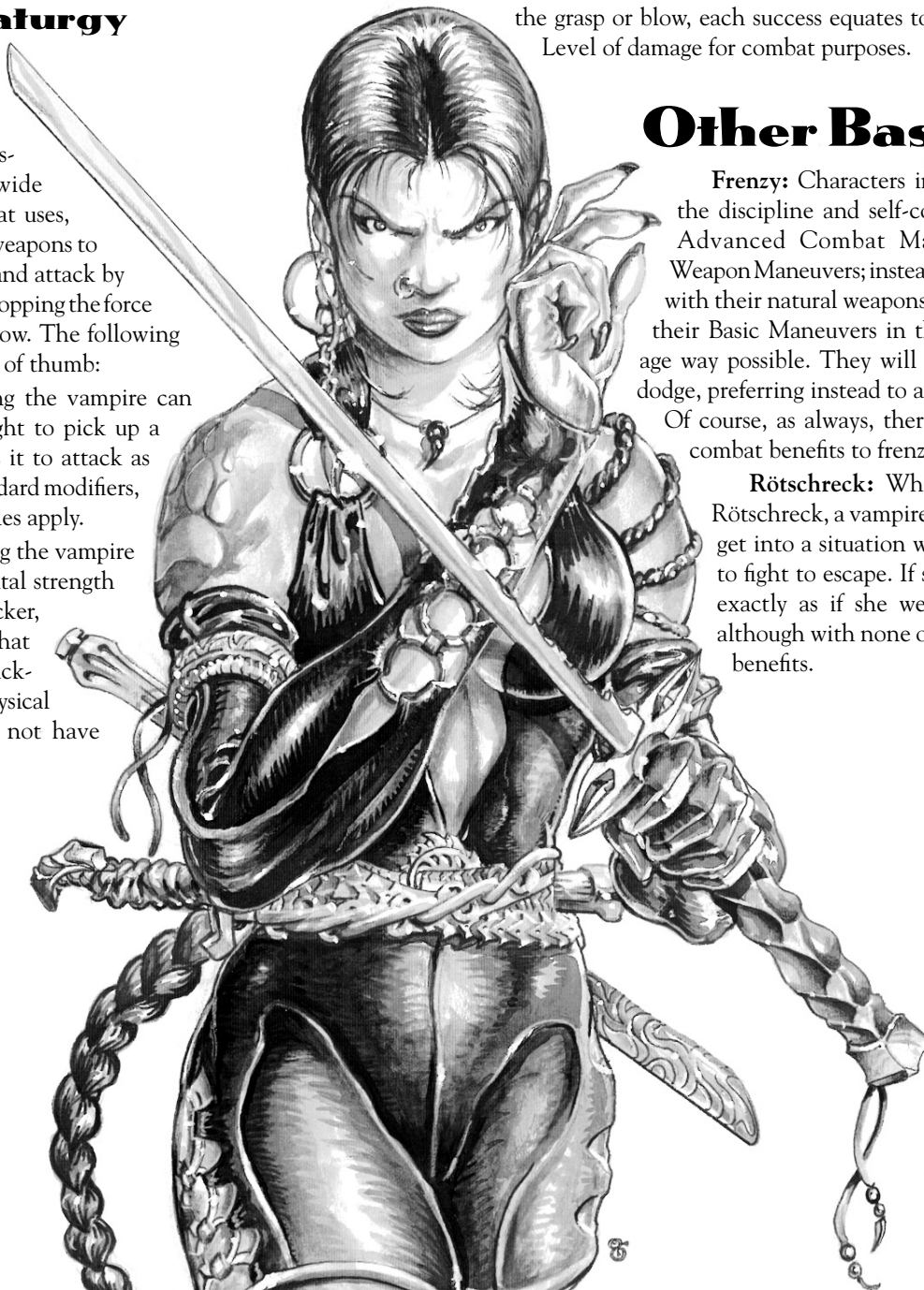
— This Discipline can be used to crush a foe with a heavy object. The object will do 3 Health Levels of damage for every success achieved on the attempt to lift the object. To hit the target with the lifted object, the vampire must roll Willpower (difficulty 8); this damage may be soaked in the usual fashion.

— When successes are used to indicate the strength of the grasp or blow, each success equates to one Health Level of damage for combat purposes.

## Other Basics

**Frenzy:** Characters in frenzy lack the discipline and self-control to use Advanced Combat Maneuvers or Weapon Maneuvers; instead, they attack with their natural weapons and possibly their Basic Maneuvers in the most savage way possible. They will not block or dodge, preferring instead to attack all-out. Of course, as always, there are certain combat benefits to frenzy as well.

**Rötschreck:** When struck by Rötschreck, a vampire may be in or get into a situation where she has to fight to escape. If so, she reacts exactly as if she were in frenzy, although with none of the combat benefits.







**Forms:** Hispo and Lupus form Garou cannot use Basic or Advanced Combat Maneuvers, except for those few maneuvers that are compatible with those forms (e.g., Dodge, Sprint, possibly some Stunts) and Tooth & Claw and Shapechanging Maneuvers. In particular, they cannot use Punches, Kicks, Grabs, Throws, Blocks or any weapons or Weapon Maneuvers. Crinos form Garou tend not to use Advanced Combat Maneuvers other than Tooth & Claw maneuvers, but may do so if they wish.

Lupus form Garou are considered to be crouching. Their claws are small compared to those of the Crinos and Hispo forms, and only do +1 damage (not the usual +2). Lupus gain +2 Move on all maneuvers they can use.

Hispo form Garou gain +1 Move on all maneuvers they can use.

Crinos form Garou can be hit with Aerial maneuvers, due to their great size.

Glabro form Garou have small claws (+1 damage instead of +2), and their teeth are not long enough for them to use maneuvers that have “possessing fangs” as a prerequisite.

**Rage:** In most situations when the combat rules call for a character to spend a point of Willpower, a Garou may spend a Rage point instead.

## Gifts

### Homid

**Jam Technology:** This Gift may be used to jam firearms, requiring the user to unjam them before they can be fired, or to make a weapon temporarily unusable (by detaching parts, causing it to fall to pieces and so forth).

**Staredown:** The difficulty of this ability is decreased by one in combat; persons in battle are already afraid and inclined to flee. However, it may be much harder to stare an opponent in the eyes in a combat situation.

**Reshape Object:** This Gift can be used to ruin weapons made of wood or other once-living substances. If the Garou achieves any successes (difficulty 8), the weapon will be rendered useless. This requires the expenditure of one Gnosis point.

### Metis

**Create Element:** If used to create fire, this Gift can cause damage. Fires caused using ordinary fuel do damage as speci-

fied in the rulebooks. If the Garou attempts to set another character on fire directly, the character will suffer one Health Level per success achieved. Personal effects (such as clothing) and hair or fur are likely to continue burning, inflicting further damage, unless the character does something to put out the fire (e.g., dropping and rolling, diving into water).

## Lupus

**Leap of the Kangaroo:** When used in conjunction with the Jump maneuver, this Gift doubles the length that a character can Jump and adds +2 to Move (instead of the usual +1).

**Gnaw:** When used in conjunction with a fang-based Tooth & Claw Maneuver, this Gift adds an extra die of Damage.

## Ragabash

**Blissful Ignorance:** Refer to Obfuscate, above, for information on the effects of invisibility in combat.

**Gremlins:** Refer to Homid: Jam Technology, above, for information on the use of this Gift against weapons.

## Theurge

**Feral Lobotomy:** Victims of this ability will lose the ability to use Combat Maneuvers, Weapon Maneuvers and firearms — these abilities are functions of the “civilized” mind, not the animalistic mind the character will have left after his Intelligence is drained with this Gift. It is up to the Storyteller to determine when these losses set in; the choice should be made with an eye toward drama and action. At the Storyteller’s option, the regressed victim may retain certain Tooth & Claw maneuvers (if he possessed any in the first place).

## Philodox

**Weak Arm:** The successes achieved with this ability may be divided between Initiative, Accuracy or Damage in whatever proportion the player wishes. These bonuses do not last beyond the end of the scene. If the Garou later confronts that same foe again, he does not automatically get the same bonuses, but he does get +1 die when rolling to use this Gift again.

**Roll Over:** If a Garou attempts to use this Gift in combat, he is assumed to be at -1 Willpower. However, if he succeeds, the victim is completely open to attack; the Garou automatically wins Initiative over him, need not roll to hit him and rolls Damage at +3.

**Geas:** This Gift cannot be used against a foe in combat; a foe’s basic instincts include not obeying his enemies or rendering himself vulnerable. It may be used on allies, however.



**Wall of Granite:** As the Garou moves, a Wall of Granite moves with him, potentially rendering it a destructive object. Objects or characters that are hit by the Wall as it moves take 10 dice of damage. However, Storytellers should be careful not to allow characters to use the Wall primarily as a weapon; that is not the intent of the Gift, and the earth elementals may take the Gift away from any Garou who abuses it.

## Galliard

**Eyes of the Cobra:** If a Garou attempts to use this Gift on a foe in combat, the foe's Willpower is considered to be two points higher for purposes of resisting.

**Song of Rage:** When this Gift is used in combat, the resisting foe's Willpower is considered to be two points lower.

**Head Games:** Usually, this Gift cannot be used in combat, for it requires the Garou to speak with his victim. If the situation permits use of this Gift, the target's Willpower is considered to be two points higher when resisting if the Garou tries to make the target change sides or place himself at any sort of disadvantage.

## Ahroun

**The Falling Touch:** This Gift does no damage, but causes Knockdown.

**True Fear:** Refer to Presence: Dread Gaze, above, for information on how this ability works during combat.

**Clenched Jaw:** This Gift primarily applies to the Jaw Lock maneuver, but can be used with other fang-based maneuvers. Successful use of this Gift is equivalent to maintaining a Sustained Hold on the target.

**Kiss of Helios:** Hand-to-hand attacks made with a blazing hand (or appropriate body part) inflict +1 Damage.

## Bone Gnawers

**Scent of Sweet Honey:** Victims of this effect suffer a -1 die penalty to all rolls in combat.

**Attunement:** If used in a combat situation, this Gift will tell the Garou everything he could want to know about the battleground — its layout, where foes are probably hiding and so forth. To simulate this, the Storyteller may offer the player tactical advice, taking into account everything she (the Storyteller) knows about the locale.

## Children of Gaia

**Dazzle:** A victim of this Gift is extremely vulnerable to attack — any attacks are at +2 Accuracy. Of course, a successful attack breaks the effect of the Gift.

**The Living Wood:** For purposes of attacking, plant life is assumed to have the following characteristics:

Plant life cannot use Basic or Advanced Combat Maneuvers; it does damage based solely on its Strength.

Type of Plant	Strength	Dexterity	Stamina	Health Levels
Large Tree	7	3	7	15
Medium Tree	6	4	6	12
Small Tree	5	4	5	10
Large Shrub	4	4	4	7
Medium Shrub	3	5	3	5
Small Shrub	2	5	2	3

## Fianna

**Howl of the Banshee:** When in combat, characters are considered to have -1 Willpower for purposes of resisting this Gift.

**Phantasm:** The potential combat effects of this versatile Gift are too extensive to discuss here. Storytellers should adjudicate the effects of Phantasms with an eye to both drama and reasonableness.

## Get of Fenris

**Halt the Coward's Flight:** This ability can be used to halve an opponent's Move.

**Hero's Stand:** A Garou using this Gift cannot be knocked down.

**Scream of Gaia:** This Gift does Knockdown.

**Fenris' Bite:** Rather than crushing an opponent's limb, a Garou may choose to use this Gift to do a straight +5 Damage with any fang attack or maneuver.

## Red Talons

**Beastmind:** Refer to Theurge: Feral Lobotomy, above, for information about the effects of this Gift in combat.

**Avalanche:** Typically, victims caught in the effects of this Gift are killed; the Storyteller determines exactly what happens to them.

**Gaia's Vengeance:** Refer to Children of Gaia: The Living Wood, above, for combat statistics of plant life; use those statistics as guidelines for determining the combat statistics of other natural objects (e.g., rocks have high Strength and Stamina, but low Dexterity and movement abilities; vines have medium Strength, medium Stamina, high Dexterity and no movement abilities).

## Shadow Lords

**Fatal Flaw:** For each success achieved on the roll, the Garou may add one to her Initiative, Accuracy or Damage while she fights that foe; these bonuses do not last beyond the end of the scene. If the Garou later confronts that same foe again, she does not automatically get the same bonuses, but she does get one die to place where she likes (Initiative, Accuracy or Damage).

**Clap of Thunder:** Victims of this effect are considered to be Dazed.

**Paralyzing Stare:** If used successfully in combat, this Gift forces an opponent to leave himself wide open to attack, increasing the Garou's Initiative, Accuracy and Damage by 3.

**Obedience:** This Gift generally does not work in combat. In combat situations when it does have a chance of working, the victims' Willpower rolls to resist are only difficulty 7.

## Silent Striders

**Speed of Thought:** This Gift doubles a Garou's Move for the scene.

**The Great Leap:** When used in conjunction with the Jump maneuver, this Gift adds up to +10 Move to any other maneuver.

## Silver Fangs

**Lambent Flame:** The bonuses and penalties provided by this Gift affect Accuracy.

**Paws of the Newborn Cub:** In addition to its normal results, this Gift prevents the target from using any Advanced Combat Maneuvers.

## Stargazers

**Merciful Blow:** A foe rendered helpless by this Gift may be attacked with automatic Initiative and at +3 Accuracy and Damage.

## Uktena

**Shroud:** Attacks made by or against characters in the pitch-black darkness created by this Gift are at -3 Accuracy unless the character possesses the means to see into or out of the darkness clearly.

**Invisibility:** Refer to Obfuscate, above, for details on invisibility in combat.

**Hand of the Earth Lords:** Refer to Thaumaturgy: Movement of the Mind/Rego Motus, above, for details on the effects of telekinesis in combat.

## Other Basics

**The Spirit World:** It takes one combat turn to step sideways, and during that time the character(s) attempting to enter the spirit realm may not move, fight, or dodge; attacks against them are at +2 Accuracy. Furthermore, if an attack disturbs or breaks the shiny surface the character is using to enter the spirit realm, their attempt is thwarted.

A character who is trapped in the Gauntlet for a period of time as he enters the spirit realm is still physically vulnerable. He cannot move, attack or take any other physical actions; attacks against him are at +2 Accuracy. However, because he is only partly physical at that point, attacks against him are at -3 Damage. Attacks from magick or other powers that affect the spirit as well as the body do full damage.

**Frenzy:** Characters in a Berserk frenzy lack the discipline and self-control to use Advanced Combat Maneuvers or Weapon Maneuvers; instead, they simply attack with their natural weapons and possibly their Basic Maneuvers in the most savage way possible. They will never block or dodge, only striking as hard as they can. Characters in a Fox frenzy, however, will not attack at all unless something stands between them and their escape route. In that case, they will tear into whoever and whatever blocks their flight as if they were in a Berserk frenzy.

**Delirium:** Humans under the effects of Delirium who have Willpower of 5 or less lack the discipline and self-control to use Advanced Combat Maneuvers or Weapon Maneuvers; instead, they simply attack with their natural "weapons" (fists, sometimes fingernails or teeth) and possibly their Basic Maneuvers in the most savage way possible. However, they prefer to run rather than fight; they will only fight if there is no other option.



An entire chapter could not contain all the combat variations magick makes possible. Fortunately, it really isn't necessary to go through them all step-by-step. For the most part, a mage's talents allow her to do a number of Stunts, detailed below.

To use magick in combat, the mage declares what she's doing and how she's doing it, then rolls her Arete against the normal difficulties ("coincidental," "vulgar," or "vulgar with witnesses"). Under combat conditions, an Effect might well be

considered a “Fast Cast” on the Magick Difficulties chart (**Mage**, page 171), and some foci will be hard if not impossible to use. During a quick-and-dirty fight, a mage must use a Stunt card to perform an Effect; if you don’t use cards, assume that only one Arete roll per spell is possible. (In other words: sorry, no extended rituals.)

A mage using magick in combat could perform any of the following Stunts, assuming she had the Sphere levels to pull a given trick off. (Note: All **Mage** rulebook references apply to the second edition hardcover. Chapters Eight and Ten offer some examples of combat magick in action. For more details, see pages 260-261.)

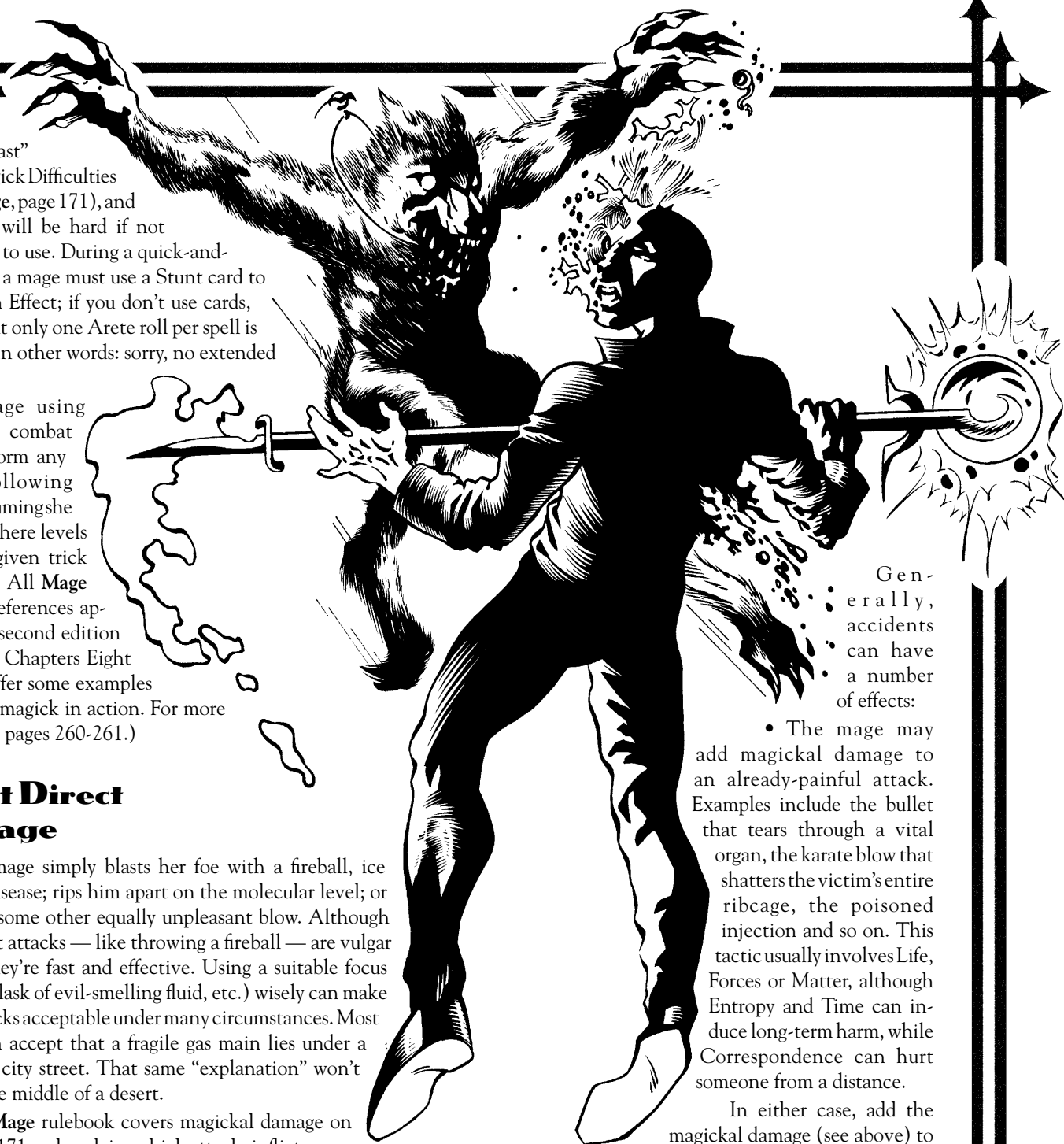
## Inflict Direct Damage

The mage simply blasts her foe with a fireball, ice storm or disease; rips him apart on the molecular level; or deals him some other equally unpleasant blow. Although most direct attacks — like throwing a fireball — are vulgar magick, they’re fast and effective. Using a suitable focus (i.e., gun, flask of evil-smelling fluid, etc.) wisely can make direct attacks acceptable under many circumstances. Most people can accept that a fragile gas main lies under a crumbling city street. That same “explanation” won’t wash in the middle of a desert.

The **Mage** rulebook covers magickal damage on pages 170-171 and explains which attacks inflict aggravated injuries as opposed to normal damage. Some Spheres — Entropy, Mind and Forces — adjust the amount of harm they do. The Damage and Duration chart (page 171) spells out which Spheres have lesser or greater combat effects.

## Cause Nasty “Accidents”

This is the smart mystick’s way to fight; by nudging reality in subtle ways, the mage can wipe the floor with her opponent while appearing completely innocent (and avoiding Paradox). Unless the mage fouls her spell (i.e., botches), the enemy simply ends up in the wrong place at the wrong time. The variations are literally endless.



Generally, accidents can have a number of effects:

- The mage may add magickal damage to an already-painful attack. Examples include the bullet that tears through a vital organ, the karate blow that shatters the victim’s entire ribcage, the poisoned injection and so on. This tactic usually involves Life, Forces or Matter, although Entropy and Time can induce long-term harm, while Correspondence can hurt someone from a distance.

In either case, add the magickal damage (see above) to the normal damage, then allow the target to soak the results. This requires playing a Stunt card the turn or two before playing the attack card. That attack must, of course, succeed before the magick can intensify those results. For simplicity, assume that damage done this way is normal, not aggravated. Things become too complicated — and too unbalanced — otherwise.

- The mage might also use magick to set off a chain of events. Examples include the ricochet that causes a gas main to explode, the corroded ceiling that collapses onto an enemy’s head or the speeding taxi driver who runs a red light and crashes into the target. Mind, Entropy, Matter and Forces work best for these diversions, although Time might be used

to set up “triggers” for later use. Either way, some object or circumstance must exist in order to be used; it might be created on the spur of the moment, but *must* be there when the attack takes place. Forces can divert the bullet, Entropy or Matter can corrode stone or plaster, Mind can make the taxi driver doze for that crucial second, etc. None of these things will happen, however, if nothing’s there to work with.

A Stunt card must be used to set events in motion. Generally, you can assume that this kind of “accident” causes two Health Levels’ worth of nonaggravated damage for every success on the attacker’s Arete roll. A really devastating “accident” — an exploding ammunition dump, for instance — might be worth a great deal more at the Storyteller’s option. Fortunately, a good “accident”

is considered coincidental magick, though the usual chances to botch still exist.

- With a momentary distraction, the mystick gains the upper hand. Examples include a sudden shadow across the enemy’s vision, a brief lapse of concentration, a light bulb blowing out or other tactics. Mind magicks excel for this kind of fighting, though Forces Effects could distort light patterns and Spirit-summoned allies could shift things in the mage’s favor without any outsider noticing.

To play such “accidents,” the player employs a Stunt card and describes what she wants to have happen. Diversions do no damage on their own, but shift the fight to the mage’s advantage. This attack’s effects depend on the player’s idea and the Storyteller’s judgment; the more successes the attacker rolls, of course, the greater the trick’s own success.

## Change Shape and/or Form:

By growing new limbs, wings or claws, boosting her Attributes or changing her mass or structure, the mage can either execute maneuvers she wouldn’t be able to do normally or add to her normal attack ratings. This is often vulgar, although subtle cybernetic implants can add a little bit to one’s Physical Attributes (see the **Better Body Effect**) without making a fuss. The Life Sphere must be used as part of such Stunts. Each change requires playing a Stunt card.

- A shapeshifted mage can use up to five cards that she hasn’t actually bought with points. Use judgment with this — a mage with claws can use a Hamstring card, but not a Joint Lock one. Examples include Jump, Leaping Rake, Neck Bite, Ripping Bite, etc. Obviously, when the Effect ends, the player hands the cards back. A mage who has permanent modifications — like a cyborg or a Verbena who shifts to bear form regularly — can buy those maneuvers



permanently, as long as those modifications are in use while the cards are.

- The mage who augments her Physical Attributes adds the extra dots to her Initiative (with Dexterity) or Damage (with Strength). She doesn't get any cards that she hasn't paid for, as the Effect simply allows her to do what she normally does, but better.

## Perform Uncanny Stunts

By employing sensory magicks, Time Effects or Mind tricks, a mage can see incoming attacks, speed up, turn invisible, etc. Many of the Disciplines or Gifts mentioned earlier cover these maneuvers already. See the notes given above for Auspex, Celerity, Dominate, Presence, Protean and Obfuscate.

Subtle Stunts (sensing a backstabber, staring down a foe by playing Mind tricks on him, etc.) can be passed off as natural events and good fortune. The more grotesque Effects (speeding to a blur, freezing an enemy in time, etc.) are pretty vulgar. To use an Effect this way, the player simply employs a Stunt card, explains the results and rolls. The rules given for the Spheres govern what she can and cannot do.

## Use Countermagick

Storytellers can handle combat countermagick in one of two ways: Either demand that the mage play a Stunt card in place of her normal action or simply let her cancel the action to roll countermagick instead. Any defensive variation is possible (see **Mage**, pages 172-175). Either way, the mage cannot use countermagick and attack in the same turn.



**Lifesight:** A wraith's lifesight can provide important clues as to the intentions of potential attackers — thus, “ambushing” a wraith can be very difficult.

**Insubstantiality and Corpus States:** A wraith's insubstantiality is perhaps its greatest combat asset. Wraiths are always immune to Stun damage to begin with, and when a wraith becomes intangible (thus losing Corpus), it cannot

be affected by any physical weapons. The natural weapons of supernatural creatures, such as spectres or Garou, can still affect them when they are Incorporeal, as can enchanted weapons, magick and similar attacks.

When material (through the Embody Arcanos) or corporeal, wraiths can be damaged by physical attacks, though they are still immune to Stun damage. Corporeal wraiths are immune to Stun damage, but can suffer Kill damage “through the Shroud” (i.e., from objects in the Skinlands that could cause such damage). A corporeal wraith will lose one (and only one) Corpus Level from any such attack.

If a wraith can sense the physical world, it can still be affected by most attacks against those senses, providing that there is no physical effect involved. For example, a wraith can see the physical world, so the bright light of a flare grenade would affect it and it could not see through smoke. On the other hand, tear gas, which blinds by physically “touching” the eyes, would not bother a wraith at all.

Wraiths can affect one another as if they were still living, with the exception that they are still immune to Stun damage. (Remember that they can still beat each other into a Harrowing.) Other creatures that exist in the Underworld — Spectres, the Shadow — can also affect wraiths normally.

**The Fog:** Humans under the effects of the Fog who have Willpower of 5 or less lack the discipline and self-control to use Advanced Combat Maneuvers or Weapon Maneuvers; see under the Delirium, above.

**Shade Powers:** The use of Bind requires that the Shade successfully use a Grapple maneuver or any other Grab Maneuver.

## Arcanoi

### Argos

Wraiths can use Argos to great effect in combat, especially Flicker. Using Flicker should count as a Stunt Card, to be played in conjunction with another maneuver. The other maneuver should have its Initiative reduced by 1, to reflect the wraith reorienting herself. If Flicker is used on its own (say, to interrupt a maneuver by teleporting to safety), treat it as having an Initiative of +3.

### Embody

An Embodied wraith can, of course, be affected by normal physical attacks. However, she is still not subject to Stun damage.

Mortals subjected to Phantom while they are in combat resist that art at -1 Willpower.



## Fatalism

Use of Danger Sense in combat can become tricky, since a character's perception of danger may alter the entire outcome of the battle such that the danger never existed! One way for Storyteller's to handle this is to simply assign the character +1 Initiative, or +1 Dexterity for purposes of dodging, for every success on his Perception + Fatalism roll — in other words, the character's perception of danger allows him to react to it more quickly and dodge it more nimbly than he could otherwise. Of course, once you're involved in combat, you pretty much know you're in danger; Storytellers might want to allow these bonuses only once.

## Inhabit

A wraith can use Claim to take control of a weapon. Most handheld weapons require only 1-2 successes to Claim; larger weapons (mounted weapons, vehicular weapons) require 3-5 successes. Once the weapon is Claimed, the wraith may use its control over the weapon to aid or hinder the physical possessor of that weapon — it may increase or decrease the weapon's Accuracy by one, plus one for every extra point of Pathos spent for that purpose.

## Intimation

Just like Dominate and similar mind-affecting powers, Intimation can be deadly to use in combat. ("Here, boy, don't you *want* this live grenade? Catch!") Making a foe distinctly not want to hurt you can penalize their Accuracy, Damage or Initiative Dice Pools (Storyteller's option) by one die for every two successes rolled.

## Keening

A wraith can use Dirge or Ballad to affect mortals who are in combat; depending on the emotion evoked and the number of successes achieved, the Storyteller may grant the affected mortals small bonuses or penalties in combat, make them give up and run away, inspire them to berserk charges and so forth.

Using Crescendo in combat typically causes the victims to run away as fast as they can; victims may make a Willpower roll (difficulty 7) to resist this effect.

Characters who attack opponents paralyzed by Requiem automatically achieve Initiative and are at +3 Accuracy and Damage.

## Moliate

If a wraith uses Sculpt and Martialry to create extra limbs, she gains +1 Accuracy with hand-to-hand attacks for every

two new limbs created. However, she does not gain any extra attacks. Storytellers may also allow wraiths skilled in Moliate to buy Shapeshift maneuvers.

## Outrage

**Leap of Rage:** This ability can be used in conjunction with the Jump maneuver; it allows the wraith to add any successes on his Leap of Rage roll to the Initiative, Accuracy or Damage of the maneuver the Jump is used with.

For general notes on using telekinetic powers in combat, refer to Thaumaturgy: Movement of the Mind/Rego Motus, above. Wraiths generally need to use Death's Touch to have sufficient telekinetic strength to achieve noticeable effects in combat.

## Pandemonium

**Befuddlement:** Those fighting Befuddled opponents receive a bonus of +2 Initiative and +1 Accuracy against them. Befuddled persons, in turn, are at -1 Accuracy.

**Foul Humour:** This ability may be used to achieve some combat effects, such as making a foe slip on ectoplasmic slime. The Storyteller determines the exact effects of any particular use of this power.

**Tempus Fugit:** For every success achieved on an attempt to speed up time for the wraith or another person, the being affected gains an extra action in the turn in which he is affected.

**Phantasms:** The illusions created by Phantasmagoria can create a variety of combat effects. The Storyteller determines the exact effects of any particular use of this power.

## Puppetry

This Arcanos can be used in many creative ways in combat. For example, Sudden Movement can be used to spoil someone's aim (-1 Accuracy per success achieved) or force them to move into the path of an attack (-1 success from any dodging roll per success achieved). Master's Voice can be used to force someone who is trying to hide to reveal his position; Rein in the Mind forces a combatant to act as the wraith wills. Creativity is the order of the day.

## Usury

Having one's very essence sucked away by a hungry Usurer can be decidedly disorienting. As a general rule, for every two points of Pathos, Corpus or what-have-you that a victim of Usury loses, her Initiative is reduced by one for her next turn.



## Cantrips

Cantrips are so varied and adaptable that listing all of their potential combat effects would require more space than is available here. Provided below are some guidelines and suggestions for combat uses.

### Chicanery

**Fuddle:** This cantrip has many combat uses. With Actor, it can make a combatant think his foe is someone else — a great defensive tactic or way to ambush someone. With Nature, it may be used to make someone confuse different types of weapons or mistake one foe for another or for an ally. With Prop, it can interfere with a combatant's ability to use weapons (in essence temporarily depriving him of his Weapon or Firearm Techniques, making his roll to hit harder). With Scene, it has myriad possibilities for muddling up a battlefield and giving one side or the other an advantage of some sort.

**Fugue:** With Actor, the changeling can make a combatant forget that someone else is his foe (or friend). With Prop, you can make him forget about which weapons he is carrying or knows how to use (similar effects to Fuddle). With Scene, you can make him forget what he knows about the battlefield (so much for that recon mission...).

**Haunted Heart:** This cantrip can be used to make another character hostile toward or afraid of weapons, aspects of the battlefield and so forth. For example, a good way to keep an enemy away from your entrenched position in the forest is to create in him a fear of trees. Used properly, it may be possible to drive a vampire or Garou into frenzy with this cantrip.

**Veiled Eyes:** Clever use of this cantrip can help a changeling set up ambushes, hide weapons from other characters and so forth.

**Captive Heart:** If you can take control of someone's mind in combat, you have essentially beaten him. Guidelines listed above provide modifiers for making a character stand stock-still. The Storyteller can adjudicate other effects.

### Legerdemain

**Gimmix and Ensnare:** These cantrips allow the changeling to move and manipulate objects in combat. See Thaumaturgy: Movement of the Mind/Rego Motus, above, for guidelines on using telekinesis in combat. Gimmix with Prop can be used to operate most weapons.

**Effigy and Phantom Shadows:** Replacing someone's working weapon with a nonworking effigy of it is sure to lead to nasty surprises in combat! So is creating illusions of objects, extra combatants or obstacles on the battlefield.

**Mooch:** This cantrip is a good way to take bullets out of someone else's gun (or arrows out of his quiver) and put them in your own! However, better be sure they're the right caliber, or you could be the one in for a dangerous surprise.

### Primal

**Willow-Whisper:** This cantrip can be used to communicate with weapons, armor and other artifacts of combat, but they don't usually have anything nice to say.

**Oakenshield:** This cantrip is an important consideration if you've only got one weapon and can't afford to lose it.

**Holly-Strike:** A potent weapon for changelings who know it, as it can be used to ruin weapons. The better-built the weapon, the greater the number of successes needed.

**Elder-Form:** Shapechanging has numerous uses in combat. Use the guidelines for Garou forms, above, to determine the effect a character's size may have in combat. Other effects can be adjudicated by the Storyteller.

### Soothsay

**Fair Fortune and Boil and Bubble:** As has often been observed, in many cases the difference between a victory and a defeat is simply a matter of something lucky happening to the victor (a lucky shot that takes out the enemy commander, for example). Properly used, this cantrip can shift the balance in just about any combat situation. Usually at least three successes are necessary to have any effect on combat.

**Tattletale:** One of the best methods ever devised for surveying a battlefield!

**Fate Fire:** This powerful cantrip can affect a combat radically. However, since the caster has little control over the effect he creates, it is usually a last-ditch tactic.

### Sovereign

**Dictum:** Has a wide variety of combat uses; see Dominate above for a few ideas.

**Grandeur:** An affected character will not fight against the caster of this cantrip.

**Geasa:** Generally a Geasa or Ban may not be laid on someone during a combat. The Storyteller may allow this in limited circumstances, however.

### Wayfare

**Hopscotch:** Every success adds +1 Move to any Combat Maneuver used in conjunction with the Jump maneuver.





# Appendix One: Hit Locations

In many cases, the area struck on an opponent's body is dictated by the type of maneuver used: a foot sweep or low kick is going to hit the legs, a choke hold automatically targets the neck, disarms strike the hands, and a joint-breaking maneuver only affects the limbs. However, there are a wide variety of general-damage maneuvers whose effects can differ depending on what part of the body they strike.

In those situations, Storytellers may wish to use the following hit location system, which is entirely optional. It adds more realism to combat, but it can also take more time. Storytellers may use this chart only when a character deliberately aims for a particular location, or they may use it with every attack by rolling randomly to determine which location is hit.

The Storyteller should adapt this chart to the nature of the target. Garou in Lupus form have paws instead of feet and hands, but the same modifiers and results can apply. For totally non-humanoid or non-quadrupedal creatures, use the modifiers for the analogous area of the body (for example, most creatures have an area of the body that serves the same functions as a human's head, even if they don't look anything alike; use Head/Neck modifiers for that area). Wraiths, having

no real vital organs or biological systems, only take cosmetic damage from having a limb mauled off or their back snapped. Such mutilations only tend to prove inconvenient.

## Hit Location Chart

Location	Accuracy	Damage	Random
Head/Neck	-3	+4	1
Arms/Hands	-3	-1	2-3
Chest/Torso	-1	+0	4-7
Vitals	-2	+3	8
Legs/Feet	-2	+0	9-10

**Accuracy:** The modifier to the maneuver's or weapon's Accuracy rating. This is based partly on game balance considerations (it should be harder to hit critical areas) and partly on size considerations (smaller, faster-moving targets are harder to hit).

**Damage:** The modifier to the maneuver's or weapon's Damage rating. Optional damage effects are listed below by location.

**Random:** Roll a die: the result shows what area gets hit.

## Targeted Damage

**Head/Neck:** An Injured result to this location means that the victim is Dazed; if he has been hit in the neck he will be unable to speak or shout. A Wounded result causes unconsciousness unless the target makes a Stamina roll (difficulty 8) or spends a Willpower or Rage point. Mauled means that the character's neck is broken or he has suffered massive head trauma; the character is paralyzed for life from the neck down and/or rendered a vegetable (Garou may regenerate from this damage, however). Crippled means death.

**Hands/Arms:** Any hit to the hands or arms may mean that the victim drops anything he is holding; he must make a Stamina roll (difficulty 7) to hold onto any such items. A Wounded result breaks the limb or otherwise makes it useless; any items held are automatically dropped. A Crippled result means that the limb has been severed or so mangled that amputation will be necessary. Garou may be able to regenerate this if they can find the severed limb and reattach it within a few combat turns; the limb cannot be used until fully healed. (A battle scar always results; see **Werewolf**, page 199.)

**Chest/Torso:** A Wounded result indicates the character has had the wind knocked out of him and is Dazed. A Mauled result indicates broken ribs; the character must make a Willpower roll to act each turn (difficulty 8), will suffer one Health Level of damage if he does anything strenuous (i.e., any physical action requiring a roll for success) and will take +2 Health Levels of damage if he is hit in the torso with an unarmed attack or hand-to-hand weapon. If the character has been attacked from behind and the damage is enough to Incapacitate or kill him, a broken spine and permanent paralysis may instead result at the Storyteller's option (Garou can regenerate this damage).

**Vitals:** An Injured result indicates the character is Dazed. A Wounded result indicates that the character must make a

Willpower roll to act each turn (difficulty 8), will suffer one Health Level of damage if he does anything strenuous (any physical action requiring a roll for success) and will take +2 Health Levels of damage if he is hit in the Vitals with an unarmed attack or hand-to-hand weapon. A Mauled result indicates that the character can take no further actions on his own until he is helped or healed.

**Legs/Feet:** A Wounded result means that the limb is broken and/or useless; the penalties to the Dice Pool apply to any activity requiring walking or running. A Crippled result means that the limb has been cut off or blown off and/or that amputation of the useless limb will be required. Garou may be able to regenerate this if they can find the severed limb and reattach it within a few combat turns; the limb cannot be used until fully healed. (A Battle Scar will result.)

## Additional Locations

The following locations are not included in the general Hit Location Chart, but may be important for situations where the characters are trying to attack a particular location.

### Extra Targets

Location	Accuracy	Damage
Heart	-4	+3
Eyes	-5	+3

**Heart:** This location is primarily important for characters who are trying to stake vampires.

**Eyes:** Especially skilled characters may be able to target an opponent's eyes. A Hurt result indicates the character is blind for the next turn, an Injured result for the next two turns. A Wounded result often indicates permanent blindness (Garou can regenerate this damage).



# Appendix Two: Sample Characters

This Appendix contains four examples of beginning World of Darkness characters that have been created using the rules in this book. A sample **Werewolf** character was created at the end of Chapter One.

## Jason Caliburn

Back in the 1930s, Jason Caliburn was a two-fisted, big-hearted, hard-drinking, world-traveling explorer. He got involved in all kinds of escapades, ranging from big game hunts and archaeological expeditions to attempts to find “lost civilizations” in South America. Unfortunately for him, it was during this last expedition, an attempt to locate the fabled city of El Dorado, that he became separated from his group and stumbled upon the ruins of an ancient city of some sort. Convinced that this find would make him famous and wealthy, he began to look around. That was when he disturbed — Him. Jason’s never been sure who “Him” is, just that he’s a vampire, possibly one of great age.

Him Embraced Jason and then turned him loose on the world. Jason was forced to consume the blood of the members of his expedition in order to survive long enough to make it back to Rio. After that he slowly worked his way to Europe

on tramp steamers. He has continually striven to live by his old ideal, and has limited himself to drinking the blood of people he considers “bad” — Nazis, Communists, criminals, that sort. His experience in the jungles of Brazil has changed him, and he is growing increasingly cynical about the “human” condition. However, his will is so strong that even now he holds himself to a stringent code of honor. After nearly 60 years’ vampiric existence, he has no illusions about how noble humanity really is, but he refuses to let this be an excuse to go easy on himself.

**Nature:** Curmudgeon

**Demeanor:** Gallant

**Clan:** Gangrel

**Embrace:** 1936

**Apparent Age:** 33

**Generation:** 10th

**Physical:** Strength 4, Dexterity 3, Stamina 3

**Social:** Charisma 2, Manipulation 2, Appearance 2

**Mental:** Perception 3, Intelligence 2, Wits 3

**Talents:** Alertness 1, Athletics 3, Brawl 4, Dodge 4, Intimidation 1, Streetwise 1, Subterfuge 1



**Skills:** Animal Ken 1, Drive 1, Firearms 3, Melee 3, Stealth 1

**Knowledges:** Computer 1, Investigation 1, Medicine 1, Occult 1, Politics 1

**Backgrounds:** Generation 3, Resources 3

**Disciplines:** Protean 2, Fortitude 1

**Virtues:** Conscience 3, Self-Control 4, Courage 3

**Humanity:** 9

**Willpower:** 7

**Blood Pool:** 13

**Style:** None

**Basic Maneuvers (free):** Grapple, Quick Strike, Heavy Strike, Quick Kick, Heavy Kick, Block, Sprint, Bite, Claw Rake, Claw Slash

**Athletics:** Jump, Kippup

**Brawl:** Disarm, Haymaker, Choke Hold

**Dodge:** Kick Defense, Punch Defense, Displacement, Evasion (one Power Point unspent)

**Melee:** Bash, Great Blow, Parry, Riposte, Thrust

**Weapon Techniques:** Blades, Blunt Weapons, Thrown Blades

**Firearm Techniques:** Handguns, Rifles, Submachine Guns

**Image:** A handsome man in his early 30s, with about a day's growth of beard, a dark trenchcoat and a fedora — something like a character from a Humphrey Bogart movie.

**Roleplaying Hints:** Pretend to be virtuous and honorable, even though you're not. Let your cynicism and world-weariness slip through on occasion. Show off what you know.

**Quote:** *Heroism? Just the infant mind's belief that bright lights keep the darkness at bay.*

## Summerset Phoenix

Summerset Phoenix, born Summerset Brooks, is the daughter of a European father and a Chinese mother. Her father, a British diplomat, took his family many places as part of his career, but mainly he was posted to Hong Kong. There Summerset grew up roaming the streets, fighting and getting into trouble — a source of embarrassment and bemusement to her parents, who nonetheless loved her dearly.

When she turned 13, she began to experience unusual dreams, ones that were horrifying yet sometimes mildly prophetic. The family's gardener, an elderly Chinese man and a friend of Summerset's, found out about this and informed the Old Man, an ancient Chinese gentleman skilled in the martial arts and, some said, sorcery. The Old Man investigated the situation and discovered that Summerset was a potential mage. The Old Man sat down and discussed this with Summerset (who was intrigued by the possibilities) and then with her parents (who were only told that her dreams and her rowdiness could be cured by the Old Man). Eventually, after careful persuasion on the Old Man's part, they let him take Summerset away. He took her to an ancient mountain temple, the chantry of a large group of Akashic Brothers, who took her in and began her training. She changed her surname to "Phoenix" in recognition of her new life.

After many years of training, Summerset has been instructed by the elders of the temple to leave its confines, venture out into the world and combat the shadow of the Technocracy. It is a duty she undertakes gladly; both her parents' example and the teachings of her masters have instructed her that self-sacrifice in the cause of justice and truth is the most noble thing of all. Outwardly flippant, flirtatious, happy and devil-may-care, inside she is deeply determined to make the world a better place.



**Tradition:** Akashic Brotherhood  
**Nature:** Architect  
**Demeanor:** Bravo  
**Essence:** Questing  
**Physical:** Strength 4, Dexterity 3, Stamina 3  
**Social:** Charisma 2, Manipulation 2, Appearance 2  
**Mental:** Perception 3, Intelligence 1, Wits 3  
**Talents:** Athletics 3, Awareness 2, Dodge 3, Intuition 2  
**Skills:** Do 2, Etiquette 1, Firearms 2, Meditation 3, Melee 3, Research 1, Stealth 2, Survival 1  
**Knowledges:** Culture 2, Enigmas 2, Occult 1  
**Backgrounds:** Avatar 3, Destiny 3  
**Spheres:** Forces 1, Life 1, Mind 2, Matter 1  
**Willpower:** 7  
**Arete:** 3  
**Quintessence:** 11  
**Paradox:** 0  
**Style:** Do

**Basic Maneuvers (free):** Grapple, Quick Strike, Heavy Strike, Quick Kick, Heavy Kick, Block, Sprint  
**Athletics:** Jump, Breakfall, Kippup (1 point unspent)  
**Brawl:** Foot Sweep, Spinning Thrust Kick, Throw  
**Do:** None (Do Maneuvers cannot be purchased until a character has at least 3 dots in Do).  
**Dodge:** Kick Defense, Punch Defense, Weapon Block (1 point unspent)  
**Melee:** Dazing Blow, Great Blow, Slash, Thrust  
**Weapon Techniques:** Blades, Flexible Weapons, Staff  
**Firearm Techniques:** Handguns, Shotguns

**Image:** Summerset is a slender woman, probably in her late 20s, with a mix of Chinese and European features that gives her an unearthly beauty. Her jet-black hair is allowed to cascade down her back, unhampered by ribbons or hairpins. Most of the time she tends to dress “elegant casual” (i.e., in very nice but not necessarily “dress-up” clothes).

**Roleplaying Hints:** Put on a big show about knowing exactly what’s going on and how to deal with it. However, at the same time, frequently display your sense of humor and have fun flirting. You’re a picture of utter confidence without mind-numbing solemnity. But keep an eye open for opportunities to fight the Technomancers and make the world a better place; you haven’t been given the gifts you’ve received just so you could waste them.

**Quote:** *C’mere, honey, I’ve got something I want to show you...*

## Kevin Yee

Kevin Yee was going places. Only 28, he had already won two national kung fu championships, established a kwoon in the city where he was teaching many students, married and had two children. However, his honorable nature prevented



him from paying “protection money” to the tongs, and when they found out that Kevin was going to wreck their plan to rig a citywide martial arts tournament, they killed him in a hit-and-run “accident.” The police suspect that Kevin was murdered, but they have no leads and expect that they will never bring the killers to justice. Kevin has his own plans in that respect. He also plans to keep the tongs away from his family and his school.

**Cause of Death:** Hit-and-run “accident”

**Year of Death:** 1994

**Nature:** Traditionalist

**Demeanor:** Critic

**Physical:** Strength 4, Dexterity 4, Stamina 2

**Social:** Charisma 3, Manipulation 2, Appearance 3

**Mental:** Perception 2, Intelligence 2, Wits 2

**Talents:** Athletics 3, Brawl 3, Dodge 3, Expression 2, Intimidation 2

**Skills:** Drive 1, Etiquette 1, Firearms 2, Leadership 2, Meditation 2, Melee 3

**Knowledges:** Bureaucracy 1, Computer 1, Linguistics 1, Politics 1, Science 1

**Arcanoi:** Embody 2, Outrage 2, Inhabit 1

**Willpower:** 5

**Pathos:** 7

**Backgrounds:** Eidolon 2, Haunt 2, Memoriam 2, Status 1

**Angst:** 4

**Shadow:** Monster

**Thorns:** Spectre Prestige, Dark Allies

**Shadow Passions:** Tear apart any who dishonor you (Rage) 3, Torture inept students (Cruelty) 2, Spit on the Way (Rebellion)

**Style:** Kung Fu

**Basic Maneuvers (free):** Grapple, Quick Strike, Heavy Strike, Quick Kick, Heavy Kick, Block, Sprint

**Athletics:** Jump, Drunken Monkey Roll, Kippup (2 Power Points unspent)

**Brawl:** Flying Kick, Foot Sweep, Throw

**Dodge:** Deflecting Punch, Kick Defense, Punch Defense, Evasion

**Melee:** Bash, Dazing Blow, Great Blow, Parry, Thrust

**Weapon Techniques:** Blades, Polearms, Staff

**Firearm Techniques:** Handguns, Shotguns

**Image:** A young, tough, yet kindly Chinese man, seeming to be about 28 years old. He is athletically muscular and usually wears a kung fu practitioner's uniform or occasionally a karate gi.

**Roleplaying Tips:** Spout inscrutable Chinese sayings occasionally (just to mystify people). Teach any honorable students who wish to learn kung fu. Conduct yourself with wisdom, honor and piety.

**Passions:** Protect his family (Love) 4, Protect his school and students (Love) 3, Bring grief to his enemies (Vengeance) 3

**Quote:** *Even in death, the Way must be followed. Life and death are both cycles.*

## Count Artimous ap Gwareth

Gallant and unflinching, the Count has spent his life attached to the court of his lord. He is unfailingly loyal and will do whatever his lord asks of him. Time not spent serving his lord is spent practicing fencing, chasing women and fighting duels of honor. He is known for his sharp blade, keen eye and quick wit.

**Court:** Seelie

**Legacies:** Paladin/Peacock

**House:** Fiona

**Seeming:** Wilder

**Kith:** Sidhe

**Physical:** Strength 3, Dexterity 4, Stamina 3

**Social:** Charisma 2, Manipulation 2, Appearance 4

**Mental:** Perception 2, Intelligence 2, Wits 2

**Talents:** Athletics 1, Brawl 2, Dodge 3, Empathy 1, Kenning 2

**Skills:** Crafts 2, Firearms 3, Leadership 2, Melee 5, Stealth 3

**Knowledges:** Linguistics 1, Mythlore 2, Occult 2

**Arts:** Primal 1, Sovereign 1, Wayfare 1

**Realms:** Nature 3, Scene 2

**Backgrounds:** Chimera 2, Dreamers 1, Holdings 2, Title 4, Resources 1



AS.

**Glamour:** 4

**Willpower:** 5

**Banality:** 3

**Style:** Fencing

**Basic Maneuvers (free):** Grapple, Quick Strike, Heavy Strike, Quick Kick, Heavy Kick, Block, Sprint

**Athletics:** Jump (1 point unspent)

**Brawl:** Haymaker, Head Butt, Foot Sweep

**Dodge:** Displacement, Evasion (1 point unspent)

**Melee:** Disarm, Fleche, Great Blow, Parry, Riposte, Slash

**Weapon Techniques:** Blades, Staff, Bows, Crossbows, Thrown Blades

**Firearm Techniques:** Archaic Firearms, Handguns, Rifles

**Image:** An extremely handsome, extremely well-dressed noble sidhe, the Count favors clothing that looks like it's straight out of a "Three Musketeers" movie: white shirt with ruffled front and French cuffs, black vest, boots and cape, and colorful pants. He wears his fencing rapier whenever possible and usually carries a main-gauche (fencing dagger) and a flintlock pistol as well.

**Roleplaying Hints:** Nobility, honor, courage, valor, chivalry — these words define your life. Embody these virtues when dealing with other good folk; deal with bad folk with your blade. Brook no insults to yourself or your lord. You are a knight riding errant through a world filled with both beauty and danger; pursue both of them and treat them appropriately. Buckle your swashes as much as possible.

**Quote:** *As my lord commands.*



# Appendix Three: Weapons and Firearms

The use of weapons in the Storytellers system is governed by the Melee Skill and the Brawling rules. The rules discussed here supplement and, in some instances, replace those rules.

## Weapons Use

*You should not have a favorite weapon. To become over-familiar with one weapon is as much a fault as not knowing it sufficiently well.*

— Miyamoto Musashi, *Go Rin No Sho* (“A Book of Five Rings”)

Characters learn to use weapons by purchasing the Melee Skill. A character's Melee is combined with one of his attributes, usually Dexterity, to create a Dice Pool with which to attack, parry and attempt other combat maneuvers.

For each dot that a character has in Melee, he may choose to be familiar with two of the following classes of weapons. The ability to use one of these classes is referred to as a Technique in that class. If the character attempts to use a weapon for which he does not know the Technique, then the difficulty of the roll is increased by 2. (One exception: there is no penalty for the Fist-Loads group; any character with Melee is assumed to know this Technique for “free.” At the Storyteller's discretion, characters also know how to use simple clubs and sticks for free.)

Storytellers running historical chronicles (such as the world of **Vampire: The Dark Ages**) and those desiring a bit more accuracy should probably require players to buy techniques in ranged weapons using Power Points from the Archery Skill. The conversion should be simple enough to make.

# Weapon Techniques

## Handheld Weapons

Class	Difficulty	Examples
Axes & Picks	6	Axe, battle pick, kama
Blades	6	Swords, daggers, hook swords, katar, klaives
Blunt Weapons	4	Clubs, sticks, maces, hammers, sai, tonfa, saps
Fist-Loads	4	Brass knuckles, yawara, bagh nakh, cestus
Flexible Weapons	6	Morningstar, nunchaku, chain, three-section staff, manriki-gusari, kusarigama, whip, garrote, nets
Polearms	6	Spear, glaive, halberd, guisarme, naginata
Staff	5	Quarterstaff, bo

## Ranged Weapons

Class	Difficulty	Examples
Blowgun	6	Blowguns, fukimi-bari
Bows	6	Longbow, hankyu, yumi
Crossbow	6	Crossbow, chu-ko-nu
Javelin	6	Javelin, thrown spear
Slings	6	Sling, staff-sling, slingshot
Thrown Blades	7	Throwing knives, shuriken, throwing hatchets
Thrown Weapons	5	Thrown swords, thrown clubs

## Handheld Weapons Techniques

• **Axes & Picks:** This category includes weapons with a shaft and a blade set at a 90-degree angle to the shaft, rather than projecting straight like a spear. Examples include the battle axe (a common weapon found all over the world), hatchets, battle picks, and the Japanese *kama*.

• **Blades:** Perhaps the most common (and popular) category of weapons. It includes the long sword, broad sword, bastard sword, Japanese *katana*, Chinese *darn dao* and *ijen*, Scottish claymore, Roman *gladius* and thousands of other swords, daggers, knives and related weapons. Most of them are used to slash or stab; a few, such as the Indian *katar*, are used to puncture the opponent by punching or jabbing him. This latter category also includes the klaives used by the Garou.

• **Blunt Weapons:** Mankind's earliest weapons were sticks, and in many ways, it's hard to improve on so basic a weapon. This broad category of weapons that do damage by smashing and crushing tissue includes clubs, escrima sticks, maces, war hammers, the Japanese *sai* and *tonfa*, and the like.

• **Fist-Loads:** In essence these weapons are fist-size versions of blunt weapons, used to improve the force of a punch. They include the infamous "brass knuckles," the Japanese *yawara*, Roman *cesti* and a roll of quarters held in the fist.

• **Flexible Weapons:** This is one of the most difficult Techniques to learn, but one of the most versatile as well. It covers weapons that are flexible, typically because they involve a rope, chain, leather braid or similar device. The weapons are either swung so that the centrifugal force generates a tremendous impact, or they are used to grab, strangle, and throttle an opponent. Examples include the Japanese *nunchaku* and *manriki-gusari*, the morningstar, the three-section staff, the garrote and the whip.

If a character with this Technique knows any Grab Maneuvers, he may use the chain or rope part of the weapon to assist with the grab — they are considered to add +1 to the fighter's Strength for purposes of maintaining the grab.

• **Polearms:** These are weapons consisting of a long wooden shaft topped by a blade of some sort. They are intended primarily for use in formation or from horseback; when used in single combat, it is often easy for an opponent to get "inside" the blade and attack the wielder with relative ease. Examples include the spear, glaive, guisarme, halberd, fouchard, the Japanese *naginata* and *yari* and the Chinese *kwan dao*.

In the Storyteller system, if a polearm is used in a situation where an opponent is able to get "inside" (i.e., past) the blade, then the difficulty of the wielder's rolls is thereafter increased by 3. Of course, the wielder can simply move backwards and attempt to get the opponent "outside" the blade again, thereby removing this penalty.

In many instances, a polearm's shaft can also be used as a weapon, just like a staff would be used. However, in order to do this, a character must know the Staff Technique; Polearms does not impart this knowledge. "Inside" penalties do not apply to a polearm shaft being used in this fashion.

Most polearms require two hands to use.

- **Staff:** This Technique covers weapons such as the quarterstaff and the Japanese *bo*. In a pinch, any straight, sturdy stick between five and seven feet should do.

## Ranged Weapon Techniques

- **Blowguns:** These weapons consist of a long, narrow tube into which the wielder blows to propel a small dart toward the target. These darts are usually poisoned. This category also includes *fukimi-bari* — small darts blown directly from the mouth (a ninja favorite).

- **Bows:** A weapon consisting of a flexible wooden shaft whose ends are connected by a string; the string is drawn back and released, propelling a missile — an arrow — with tremendous force. Bows are used by practically every culture in the world and come in many different varieties.

- **Crossbows:** A bow attached horizontally to a stock so that it can be carried while loaded without significant effort. It can propel its missiles, known as bolts or quarrels, with greater force and range than a bow. Crossbows were primarily used in Europe, though the Chinese and some other cultures also developed them (the Chinese even created a repeating crossbow, the *chu-ko-nu*).

- **Javelin:** This class includes all types of throwing spears and similar weapons. Characters who know the Polearms Technique may throw their spears, but at +1 to the difficulty.

- **Slings:** Weapons consisting of two cords attached to a small pouch. A sling bullet, usually made of stone or lead, is placed in the pouch, and the weapon is then swung vigorously. At the right moment, one of the cords is released, allowing the bullet to be thrown with great force. Variants include the *fustibal* or staff-sling (a sling attached to a staff, for greater swinging power) and the slingshot (a modern variant incorporating elastic bands and a handle).

- **Thrown Blades:** Throwing daggers, Japanese *shuriken* (throwing stars), darts and other small bladed weapons designed to be thrown. These weapons are sometimes poisoned. This Technique is also used for certain blunt throwing weapons, such as boomerangs.

- **Thrown Weapons:** The Technique of throwing weapons not normally designed to be thrown, such as swords, clubs and battle axes. Weapons may be thrown up to eight hexes if large (swords, axes) and 12 hexes if small (chains, knives).

Of course, these weapon classes are somewhat subjective; they are simply an attempt to group weapons into reasonably

similar types. They are also incomplete; a listing of all the world's weapons is beyond the scope of this book. Storytellers should feel free to rearrange these classes or create others as they see fit.

For example, Ethan decides that he wants to play a redcap in an upcoming Changeling chronicle. Since redcaps enjoy terrifying humans, he decides to use a weapon that really strikes fear into the hearts of men: a chainsaw! He consults Appendix Three of this book and is horrified to find out that the author had the audacity not to include a "Chainsaw" Weapon Technique. After he discusses this shocking breach of authorial standards with his Storyteller, Ian, the two of them decide that the best thing to do would be to create a "Power Tools" Weapon Technique.

### Attacking with Weapons

Hitting an opponent with a weapon is a reasonably simple process. The difficulty to strike an opponent is listed in the Weapon Techniques table, above. The Dice Pool is calculated as follows:

Dexterity + Melee + weapon and/or maneuver Accuracy modifiers (if any) - Health Level penalties (if any) = Dice Pool.

Simple enough, really, once you get used to it.

### Weapons Damage

Weapon damage is, of course, Strength + any weapon or maneuver modifiers. Storytellers may allow characters to add their Melee Skill to this Dice Pool, but as we cautioned before, this will make the game system unbelievably lethal unless the opponent's Stamina is likewise subtracted.

The difficulty is 6.

It is important to note that *weapons only do Kill damage* — even blunt weapons such as clubs. The purpose of a weapon is to do grievous injury to an opponent, not to give him a love-tap. Even the simplest stick or club is much tougher than the typical fist — they can break bones with ease in many cases. And, of course, it almost goes without saying how deadly edged weapons are. If a character wants to do Stun damage with a weapon, he needs to know the Dazing Blow maneuver (see chart on next page).

## Notes

**Range:** The number listed is the weapon's medium range in yards. There is no modifier for using the weapon at this range. The weapon's maximum range is twice the number listed. Shots within that range have their difficulties increased by one. Shots made at targets within a yard of the fighter are considered "point-blank"; the difficulty for point-blank shots is 4.

**Reach:** The length of a weapon. The weapon essentially extends the fighter's reach that far, allowing him to use a hand-to-hand weapon against a target not standing next to him.

# Weapons

## Hand-to-Hand

Weapon	Origin	Technique	I	A	D	M	Conceal	Notes
Bagh Nakh	India	Fist-Loads	+1	+0	+1	+0	P	
Balisong	Phillipines	Blades	+2	+0	+1	+0	P	
Baton	Various	Blunt Weapons	+1	+0	+1	+0	J	
Battle Axe	Various	Axes & Picks	+0	+1	+4	+0	T	
Battle Pick	Various	Axes & Picks	+0	+0	+2	+0	T	
Bayonet	Various	Blades	+0	+0	+2	+0	J	Reach: 1 hex
Bokken	Japan	Blades	+1	+1	+1	+0	N	
Brass Knuckles	Various	Fist-Loads	+0	+0	+1	+0	P	
Bundi (Katar)	India	Blades	+2	+1	+2	+0	J	Can add to Punches; +1 to Soak with Block
Cestus	Various	Fist-Loads	+0	+0	+1	+0	J	Can add to Punches; +1 to Soak with Block
Chain	Various	Flexible	+0	+0	+1	+0	J	Reach: 2 hexes
Cinqueda	Europe	Blades	+1	+0	+2	+0	T	
Club	Various	Blunt Weapons	+1	+0	+1	+0	T	
Dagger	Various	Blades	+1	+0	+1	+0	J	
Flail	Europe	Flexible	+0	+1	+2	+0	T	See text
Garrote	Various	Flexible	-3	+0	+3	None	P	2H; see text
Hand Axe	Various	Axes & Picks	+0	+0	+2	+0	J	
Kama	Japan	Axes & Picks	+0	+1	+2	+0	J	
Kris	Indonesia	Blades	+2	+1	+2	+0	J	
Kusari	Japan	Flexible	+0	+1	+1	-1	T	Reach: 3 hexes; +1 die to Disarm; 2H
Kusarigama	Japan	Flexible	+0	+1	+2	-2	T	Reach: 3 hexes; +1 die to Disarm; 2H
Lance	Various	Polearms	+0	+0	+4	+0	N	Reach: 3 hexes; see text
Mace	Various	Blunt Weapons	+0	+1	+4	+0	N	
Manriki-gusari	Japan	Flexible	+0	+1	+1	+0	P	Reach: 2 hexes; 2H
Morningstar	Europe	Flexible	+0	+1	+3	+0	N	See text
Naginata	Japan	Polearms	+0	+0	+3	+0	N	Reach: 3 hexes; 2H
Nunchaku	Japan	Flexible	+1	+1	+3	+0	J	
Polearm	Various	Polearms	+0	+0	+2	+0	N	Reach: 3 hexes; 2H
<b>Power Tools</b>								
Chainsaw	Various	Power Tools	-1	-1	+5	+0	N	
Industrial Drill	Various	Power Tools	-2	-2	+4	-1	N	
Jackhammer	Various	Power Tools	-2	-1	+5	-2	N	
Sai	Japan	Blunt Weapons	+1	+1	+1	+0	J	+1 to Soak if Blocking; +1 die to Disarm
Shikomi-zue	Japan	Staff+	+0	+0	+1	+0	N	See text
Spear	Various	Polearms	+0	+0	+2	+0	N	Range: 20 yards; reach: 2 hexes
Staff	Various	Staff	+0	+1	+2	+0	N	2H, reach: 1 hex

Weapon	Origin	Technique	I	A	D	M	Conceal	Notes
Stake	Various	Fist-Loads	+0	+0	+2	+0	T	
Steel Whip	China	Flexible	-1	+0	+2	+0	J	Reach: 2 hexes; +2 dice to Disarm
Stiletto	European	Blades	+1	+0	+1	+0	J	See text
Switchblade	Various	Blades	+2	+0	+1	+0	P	
<b>Sword</b>								
Bastard Sword	Various	Blades	+0	+0	+4	+0	T	
Broadsword	Various	Blades	-1	+1	+3	+0	T	
Butterfly Sword	China	Blades	+1	+0	+2	+0	T	
Falchion	Europe	Blades	+1	+1	+2	+0	T	
Hook Sword	China	Blades	+0	+0	+3	+0	T	+2 dice with Disarm
Katana	Japan	Blades	+1	+1	+3	+0	T	
Long Sword	Various	Blades	+0	+0	+3	+0	T	
Ninja-to	Japan	Blades	+1	+0	+3	+0	T	See text
Rapier	Europe	Blades	+1	+1	+2	+0	T	
Scimitar	Various	Blades	+1	+1	+2	+0	T	
Short Sword	Various	Blades	+0	+0	+2	+0	T	
Two-Handed Sword	Various	Blades	+0	+1	+5	+0	T	2H
Urumi	India	Blades	+0	-1	+2	+0	T	See text
Wakizashi	Japan	Blades	+1	+0	+2	+0	T	
Three-Section Staff	China	Flexible	+0	+0	+3	+0	T	+2 dice with Disarm; +1 to Soak Block
Tonfa	Japan	Blunt Weapons	+0	+1	+1	+0	T	+1 to Soak with Block
Trident	Various	Polearms	+0	+0	+3	+0	N	Reach: 1 hex
War Hammer	Various	Blunt Weapons	+0	+1	+3	+0	T	
Whip	Various	Flexible	-1	+0	+1	+0	J	Reach: 5 hexes; +2 dice to Disarm; see text
<b>Ranged Weapons</b>								
Weapon	Origin	Technique	I	A	D	M	Conceal	Notes
Blowgun	Various	Blowgun	+0	+1	+0	None	J	Range: 20
Boomerang	Australia	Thrown Blades	+0	+1	+1	+0	J	Range: 40
<b>Bows</b>								
Long Bow	Various	Bows	+0	+1	+2	None	N	Range: 150; 2H
Short Bow	Various	Bows	+0	+1	+1	None	T	Range: 100; 2H
Crossbow	Various	Crossbows	-1	+1	+2	-1	N	Range: 200; 2H
Fukimi-bari	Japan	Blowgun	+0	+0	+0	None	P	Range: 5
Javelin	Various	Javelin	+0	+0	+2	+0	N	Range: 40
Shuriken	Japan	Thrown Blades	+2	+1	+1	+0	P	Range: 20; see text
<b>Sling</b>								
Hand Staff	Various	Slings	+1	+0	+2	+0	P	Range: 10
Staff	Various	Slings	+0	+0	+2	+0	T	Range: 12
Throwing Axe	Various	Thrown Weapons	+0	+0	+2	+0	J	Range: 20
Throwing Knife	Various	Thrown Blades	+1	+0	+1	+0	P	Range: 20
War Dart	Various	Thrown Blades	+0	+0	+1	+0	J	Range: 25

**2H:** These weapons require two hands to use properly. (The Storyteller may allow exceptions, such as Crinos-form Garou using a two-handed sword in one paw, but these should only be permitted if they make sense. It's practically impossible to use a bow with one hand, for example.)

## Weapon Descriptions

What follows are brief descriptions of the weapons listed in the table above. Although there are literally thousands of different types of weapons that have been used all over the world, there is only so much differentiation that can be expressed between them using the rules of the Storyteller System (or any other game system). Therefore, each weapon's statistics can often be used for many other weapons, which will be listed in the description; in that sense, think of many of the entries in the table as "generic." If you don't see your favorite weapon described somewhere in this book, feel free to write it up yourself, using the entries in the table as a guide.

## Hand-to-Hand Weapons

**Bagh Nakh:** Also known simply as "tiger's claws," this weapon consists of a crossbar held in the palm of the hand, with long, sharp "claws" that protrude from between the user's fingers. It can also take the form of brass knuckles with spikes on top.

This weapon's statistics can also be used for the shuko, a ninja weapon consisting of metal plate that wraps around the palm and has spikes protruding out of the palm area. In addition to being weapons, shuko were used by ninja as climbing tools; wearing a shuko reduces the difficulty of any climbing attempt by 1 (or 2, if one is worn on each hand). However, wearing a shuko prevents the character from using that hand to grasp anything that he doesn't want to puncture.

**Balisong:** A Filipino folding knife with a 6" blade. When closed, the two metal handles fit around the blade, making it easy to hide the weapon in a pocket or up a sleeve. A trained user can flip the weapon around in an impressive display when opening it; this may aid Intimidation rolls. The balisong is popularly known as a "butterfly knife."

**Baton:** This is any simple club, such as a policeman's nightstick, the escrima sticks used in many Filipino fighting styles or the Japanese *hanbo* or *jo* sticks.

**Battle Axe:** Any of dozens of varieties of axes used for combat. They are often used two-handed, but one-handed versions are available.

**Battle Pick:** A piercing weapon resembling a dagger set at a 90-degree angle to a shaft. It is sometimes known as a "crowbill."

**Bayonet:** A blade designed to be affixed to the front of a rifle. It has a Reach of one hex when attached to a rifle.

**Bokken:** A wooden club in the shape of a katana, used by Japanese swordsmen in training. However, the bokken itself can be a deadly weapon in the hands of someone with training.

This weapon's statistics can also be used for the *shinai*, a "sword" made of bamboo strips that is used in the sport of kendo.

**Brass Knuckles:** Four thick metal rings attached to a metal bar or handle of some sort, designed to be worn around the fingers of a fist so as to increase punching power. If used on its own, use the damage listed; if used with a Punch Maneuver, add +1 to the maneuver's damage, which becomes Kill damage.

**Bundi:** Also known as a katar, this Indian weapon is a broad, triangular knife blade attached to a crossbar handle, so that the blade protrudes from the wielder's fist. It inflicts wide, deep wounds. Because its hilt makes it helpful when blocking weapons, it adds +1 to soak when used to block.

**Cestus:** A heavy gauntlet with spikes or knobs projecting from it at all angles. In game terms, it works the same as brass knuckles.

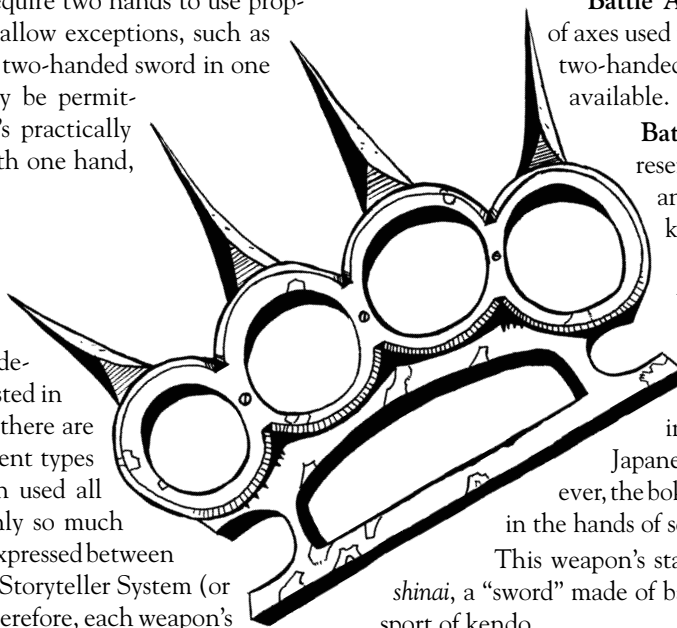
**Chain:** Just what it says. It has a reach of 2 hexes. Like brass knuckles, it is a favored weapon of thugs, punks and other street scum.

**Cinqueda:** A broad fighting dagger; the name means it is "five fingers" broad.

**Club:** Any of thousands of different smashing weapons used the world over, from the caveman's thick stick to the Indian *gada* or Zulu *knobkerrie*. In some cases spikes are added to a club, increasing its damage by 1.

**Dagger:** Use these statistics for most short fighting blades (6-20 inches). At the Storyteller's discretion, longer, larger daggers may be the equivalent of a short sword in terms of damage.

**Flail:** A wooden or metal shaft with two or more spiked balls attached to it by chains. This makes it very difficult to block an attack by a flail. If a Block Maneuver is used against one, it gets -1 on the amount it adds to the opponent's Stamina.



for purposes of soaking damage, and the blocking character does not get a +2 Initiative bonus the next round.

**Garotte:** This is anything used to strangle someone from behind. Most garottes are simply lengths of rope or cloth. Once successfully used, it is considered a Sustained Hold. If the target takes five or more Health Levels of damage from the initial attack, he is considered to be choking. This means that he cannot speak or cry out and cannot soak the damage from the garrote on subsequent turns in the hold!

The initial damage from a garotte is Stun damage. After the victim falls unconscious, he will take Kill damage if the hold is maintained. However, there are wire garottes that do Kill damage initially, instead of Stun; they usually end up nearly decapitating the victim.

When used in conjunction with the Choke Hold maneuver, a Garotte adds +2 to Damage.

**Hand Axe:** An axe smaller than the battle axe, used one-handed.

**Kama:** A Japanese battle pick or sickle.

**Kris:** A long, wavy-bladed dagger from Indonesia that cuts easily and deeply. Kris are surrounded by lore and mysticism; masters of the weapon are said to be able to wield magical powers as well! The kris is the traditional weapon of the Pentjak-Silat fighting style.

**Kusari:** A Japanese chain weapon, comprising a chain about 12 feet long with a weight on one end and a metal ring on the other. It can be used like a typical chain weapon (requiring two hands to use properly), or it can be thrown (usually with the intention of entangling a target's legs and making him fall). If used with a Disarm maneuver, it adds +1 die.

**Kusarigama:** Similar to a Kusari, but it has a kama on one end instead of a metal ring.

**Lance:** A horseman's polearm — essentially a big, thick spear. It is too heavy and long to use in normal combat; it can only be used for charges on horseback (or, presumably, on a motorcycle or while standing in the sunroof of a sportscar!).

**Mace:** A metal club with flanges at the top, designed to crack through armor better than a sword. Sometimes there is a spiked ball in place of the flanges.

**Manriki-gusari:** A 3-foot chain with a metal weight at either end. Similar to a kusari in many respects, but not as useful for disarming foes.

**Morningstar:** A shaft with a spiked metal ball connected to it by a chain. Works just like a flail with respect to blocks.

**Naginata:** A Japanese polearm; its use is frequently taught to female warriors.

**Nunchaku:** Two short (12-14") wooden rods, connected by a 1-5" rope or chain. In the hands of a trained user, these weapons can be whirled around until they build up enough force to deliver lethal blows. They are often used in pairs, one in each hand.

**Polearm:** Use these statistics for any of a wide variety of weapons consisting of a long shaft with a blade or tine at the end. European examples include the awl pike, bardiche, bec de corbin, bill, fauchard, glaive, guisarme, halberd, Lucern hammer, military fork, partisan, ranseur and voulge; Asian examples include the *chai-dao*, *dai dao*, *ghi*, *ngow*, nine-dragon trident, *tai dao*, *kwan dao* and tiger fork.

**Power Tools:** In modern-day campaigns, characters sometimes want to use some unusual objects as weapons. Three such objects — chainsaws, big industrial drills and jackhammers — are included under this heading. There are no existing schools that teach Weapon Techniques with these beasts (thank goodness!), but Storytellers can certainly allow their players to devise a new technique if they feel it necessary. These objects tend to be big, heavy and clumsy to use or move — but they do a lot of damage and scare the hell out of most opponents.

**Sai:** A Japanese truncheon consisting of a thick metal tine with two broad, hiltlike prongs extending from the handle. It is not sharpened; rather, it is a smashing weapon, like a baton. It aids in blocking (+1 to soak) and in disarming (+1 die).

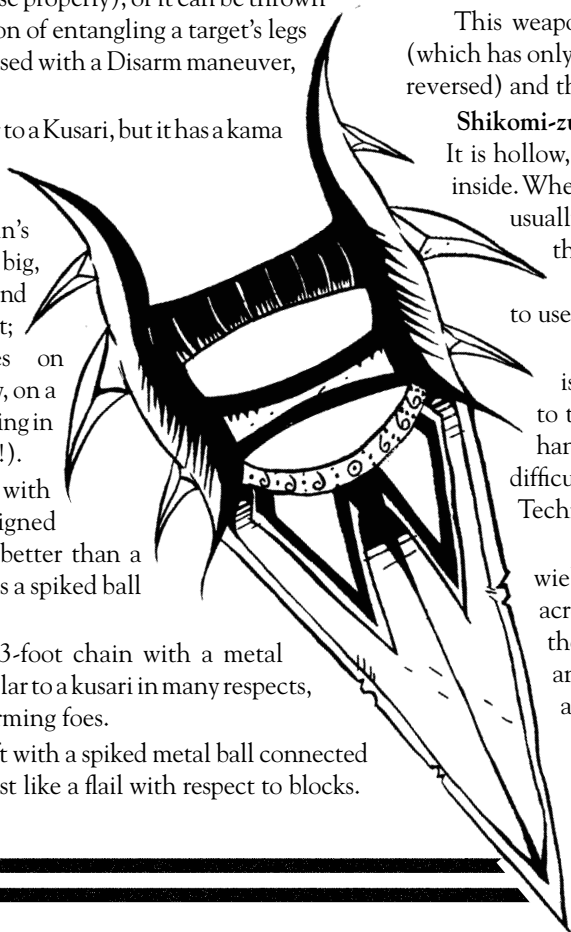
This weapon's statistics can also be used for the *jutte* (which has only one prong), the *nunte* (which has one prong reversed) and the Indonesian *tjabang*.

**Shikomi-zue:** A special type of staff used by the ninja. It is hollow, with either a spear-blade or a chain hidden inside. When activated, the concealed weapon is released, usually surprising the ninja's opponent enough for the ninja to injure him. The fighter must know the Polearm or Flexible Weapons Techniques to use the concealed weapon properly.

**Spear:** Similar to the polearm, this weapon is essentially a shaft with a dagger attached to the end. It has a 2-hex reach. It can be used hand-to-hand or can be thrown (at +1 to the difficulty if the wielder does not know the Javelin Technique).

**Staff:** A wooden shaft, usually 4-6' long, wielded with two hands. It is a common weapon across the world (the most popular versions are the European quarterstaff and the Japanese *bo*) and is often the first weapon taught to martial arts students. It has a Reach of one hex.

**Stake:** The classic sharpened wooden stick used against vampires.





**Steel Whip:** Also known as a chain whip, this weapon is like a standard whip, except that it is made out of linked steel rods about 2" long each. It sometimes has a small slashing blade at the tip.

**Stiletto:** A slim steel dagger designed to punch through armor easily. For the most part, a stiletto is really just a glorified icepick, but it does what it's meant to do very well. Reduce the Armor Rating of any armor an opponent is wearing by half if he is attacked with a stiletto.

**Switchblade:** A short folding knife with a blade that springs open when a button is pushed. A common street weapon.

**Sword, Bastard Sword:** A "hand-and-a-half" sword popular with some medieval warriors. It can be used one-handed or two-handed; if used one-handed, use the damage statistics for the longsword.

**Sword, Broadsword:** Any of a wide variety of one-edged, often slightly curved, swords used around the world. Examples include the Chinese *darn dao*, various Western military sabers and similar weapons.

**Sword, Butterfly Sword:** A short, single-edged chopping blade used by some Kung Fu practitioners. Often used in pairs.

**Sword, Falchion:** A short, heavy sword, with an outward-curving edge, good for chopping or heavy thrusting.

**Sword, Hook Sword:** A Kung Fu weapon consisting of a rod or blade that curves into a large, sharpened hook at the tip, with an axelike blade set parallel to the hilt of the sword. They are usually used in pairs, and make it easy to disarm a foe (+2 Accuracy) or sometimes to trip one.

**Sword, Katana:** The Japanese "samurai sword," slightly curved with a single edged. Typically it is used two-handed, but can be wielded one-handed as well. As with the kris, there is an extensive body of lore and craftsmanship associated with the katana.

**Sword, Long Sword:** Any one of the hundreds of different types of straight, double-edged swords found throughout the world. Examples include the Chinese *jien* and dozens of different kinds of European swords.

**Sword, Ninja-to:** The sword of the ninja — a straight, single-edged weapon, used as much as a tool as a weapon. It can be used to assist in climbing (reduce climbing difficulty by 1), for digging and for similar jobs. The scabbard is longer than the sword and is often used to conceal messages, blinding powder or other weapons. There is a cord wrapped around the scabbard that has many different uses.

**Rapier:** A slim, light sword, used primarily for fencing. It is almost exclusively a thrusting weapon, rather than a slashing weapon. This weapon's statistics can also be used for other fencing swords, such as the epee, foil and fencing saber.

If the rapier comes equipped with a hilt guard, to protect the wielder's hand, it adds +1 to soak if used to block.

**Sword, Scimitar:** A slender, curved, single-edged sword developed in Arabia. Use this weapon's statistics for similar

weapons (such as the Persian *shamshir* and the Indian *tulwar* and *khanda*) and for other slender swords that curve frontward (such as the Ethiopian *shotel*, the Egyptian *khopesh* and some Indian swords).

**Sword, Short Sword:** Use these statistics for a wide variety of shorter, straight, two-edged swords, including the Roman *gladius* and some Celtic swords.

**Sword, Two-Handed Sword:** A large, straight, double-edged sword that must be wielded with two hands. Examples include the Scottish claymore and a variety of German swords.

**Sword, Urumi:** The Indian "whip-sword," consisting of two to four edged steel "ribbons" attached to a sword-hilt. When used in combat, the fighter can make one damage test for each blade the sword has; however, if he botches, he injures himself with that blade!

**Sword, Wakizashi:** A curved, single-edged Japanese short sword, usually paired with the Katana.

**Three-Section Staff:** A Chinese weapon consisting of three 18-20" rods connected by short links of chain. It can be used like a flail for longer strikes (it has a reach of 2 hexes) or folded up like a baton for closer combat. In the hands of a skilled user, it makes it easy to disarm (+2 Accuracy) an opponent or to block (+1 to soak) his attacks.

**Tonfa:** A Japanese clublike weapon, consisting of a baton with a handle set perpendicularly to it about 1/3 down from the top. This makes it easy to use the weapon to punch or to block (+1 soak). A policeman's nightstick is a close cousin — practically identical.

**Trident:** A short, spearlike weapon with three pointed tines used for stabbing. It has a reach of 1 hex.

**War Hammer:** A refined form of club, with a metal hammer head attached to a wooden shaft. Usually a pick-blade was set on the opposite side.

**Whip:** The typical 18'-long leather bullwhip, commonly used by lion tamers, pulp heroes, torturers and slave drivers. It can be a very versatile weapon, allowing a skilled user to attack a foe up to 5 hexes away. It can also be used to disarm (+2 Accuracy); at the Storyteller's discretion, it may be wrapped around an opponent's feet and used to yank them out from under him (roll Dexterity + Melee, difficulty 7, to accomplish this; opponent resists by rolling Dexterity). However, the whip cannot do damage to flesh that is protected by armor.

## Ranged Weapons

**Blowgun:** A wooden or metal tube through which darts are fired at an opponent by using the fighter's breath to propel them. Some ninja use a small, concealable blowgun called a *fukiya*.

**Boomerang:** An aerodynamically shaped wooden throwing club developed by the aborigines of Australia (some other cultures created similar weapons). If the boomerang misses its target, it will return to the hand of its thrower (provided that the thrower

has not moved before then, since the boomerang returns to the spot from which it was thrown). A character may take other actions in the turn in which he catches his boomerang (including throwing the boomerang again).

**Bow, Long:** Any of the larger bows used around the world, such as the English yeoman's yew-wood longbow or the Japanese *daikyu* or *yumi*.

Players should note that the damage a bow does depends as much on the arrow as the strength of the bow. If a character uses larger or broader arrowheads, such as the Japanese "frog-crotch" arrowhead, he may get +1 damage.

**Bow, Short:** Any of the smaller bows used around the world, such as the Japanese *hankyu*. Short bows are often composite (made of more than one material, for strength and flexibility, or made with special profiles (curved, recurved, four-curved and so on) to improve their power.

**Crossbow:** A bow set horizontally on a stock, making it possible to carry it loaded and aim it more like a gun. Its missile is called a quarrel or bolt. They are extremely powerful; typically a crank or other tool was used to cock them. Medieval crossbows had greater range than bows, but were much, much slower to use (about one quarrel per minute, versus 6-12 arrows per minute for a bow). Modern crossbows are somewhat quicker to use, but still not nearly as quick as a bow.

Use these statistics for all average-size crossbows, from medieval times to modern. For smaller crossbows (such as the pistol-sized modern version), reduce the range, Initiative, and Damage proportionately.

**Fukimi-bari:** Tiny needles held in the mouth by ninja and blown at nearby opponents. They are usually poisoned and cannot penetrate armor.

**Javelin:** A short throwing spear. The range can be doubled if the character uses an atlatl, or spear-thrower.

**Shuriken:** "Throwing stars," popular with the ninja. They come in a wide variety of shapes. They tend to be an irritant more than a serious weapon, though a master can cause grave injuries with them, and they are sometimes poisoned. A character can throw one shuriken per turn for every dot that he has in Melee.

Use these statistics for any other throwing blade not suitable for use in hand-to-hand combat, such as the Indian *chakram* (a bladed metal disk or ring).

**Sling:** Two cords attached to a pouch. A sling bullet (usually made of lead) or sling stone was placed in the pouch, and the entire weapon whirled around to build up force. At the right moment, one of the cords is released, throwing the missile at the opponent. Some versions were attached to staffs, for added force and increased range.

**Throwing Axe:** A small axe intended for throwing.

**Throwing Knife:** Any knife that is aerodynamically shaped to be thrown. Usually they cannot be used in hand-to-hand combat very well (-1 to dagger damage).

**War Dart:** A dart designed for use in combat.

## Firearms

The following are changes to and modifications of the rules for firearms. Feel free to use the old rules if you find them easier.

## Firearms Techniques

Firearms is the Skill that governs the use of all types of guns, similar to the way Melee governs the use of all hand-to-hand weapons. However, not all guns are alike. Therefore, firearms are grouped into Techniques. For each dot in Firearms, a character may choose two of these Techniques. If he attempts to use a firearm for which he does not know the Technique, the difficulty of his rolls is increased by 1.

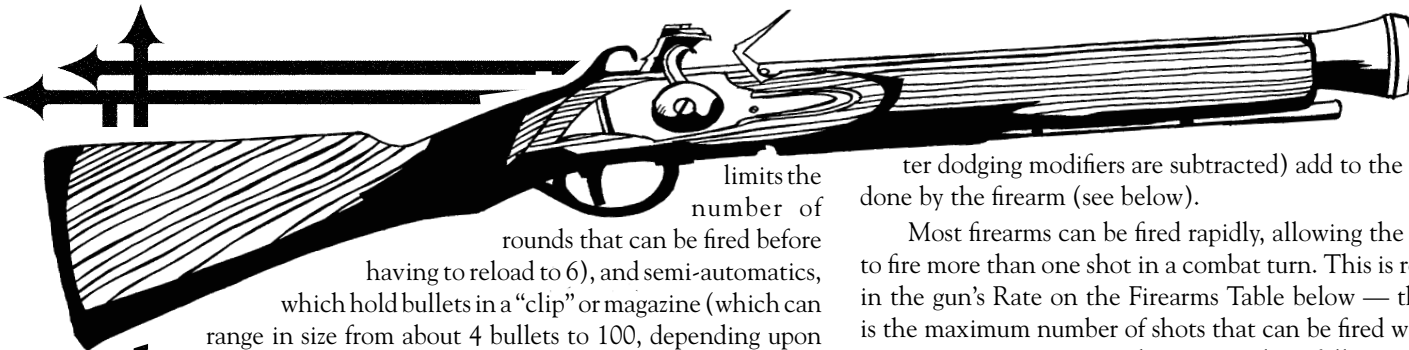
### Firearms Techniques

Class	Examples
Archaic	Pre-modern firearms
Handguns	Any pistol, whether revolver or semi-automatic
Rifles	Hunting rifles, sniper rifles
Shotguns	Hunting shotguns, Ithaca MAG-10, Remington 870 P, Franchi SPAS-12, Mossberg M500
Submachine Guns (SMGs)	Uzi, Thompson, Ingram MAC-10, Intratec TEC-9, H&K MP5, Spectre M-4
Assault Rifles	Steyr AUG, Colt M-16, FN-FAL, AK-47
Heavy Weapons	Machine guns, recoilless rifles, grenade launchers, mortars, shoulder-launched missiles

• **Archaic:** This broad category covers all "pre-modern" firearms, defined here as invented before 1800 — gunpowder-based cannons and hand-held firearms were developed as early as the 14th century. It includes matchlocks, flintlocks, wheellocks, snaphances, muzzle-loading guns, the "Brown Bess" used by British soldiers during the Revolutionary War, the muskets carried by Spanish conquistadors and many other weapons. These guns are slow and cumbersome to use; for game purposes, assume that a character can fire once every 20 seconds!

This technique is rarely purchased by modern characters; for historical campaigns, the Storyteller may wish to abolish it and use these Techniques: Matchlocks; Wheellocks; Flintlocks; Early Percussion. A character with one of these Techniques can use both long and short arms of that type. See the table below for rough dates for these technologies.

• **Handguns:** Small firearms designed to be fired with one hand and carried easily in a holster. They include revolvers, which hold bullets in a rotating cylinder (which usually



limits the number of rounds that can be fired before having to reload to 6), and semi-automatics, which hold bullets in a “clip” or magazine (which can range in size from about 4 bullets to 100, depending upon the type of clip and the size of the gun). In addition to their listed clip size, semi-automatics can hold one extra round in the chamber.

Handguns are not automatic weapons — they only fire one bullet per pull of the trigger. However, some of them can be fired very quickly (3-4 times per turn for an experienced user).

- **Rifles:** Longer guns fired from the shoulder (the length of the barrel improves the accuracy of the weapon and allows for a greater firing range). They are very common due to their use in hunting; they are not as common for military applications as they once were, due to the advent of assault rifles.

- **Shotguns:** Smooth-bore shoulder-fired weapons that shoot shells filled with pellets (or sometimes solid-metal “slugs”), rather than bullets. The pellets spray out in a wide area, allowing the shooter to hit several targets at once. Often used for hunting, but also adapted to police and military applications.

- **Submachine Guns:** Small automatic-fire weapons, difficult to use properly without training. Typically they have magazines of 32-40 rounds and are fired in three-round bursts.

- **Assault Rifles:** The standard military arm in the modern era — a rifle with fully automatic firing capabilities, usually built to withstand a great deal of stress. They typically have 30-40 shot magazines.

- **Heavy Weapons:** A broad category covering many different types of larger weapons, including machine guns, vehicle-mounted weapons, recoilless rifles, rocket launchers, flamethrowers, grenade launchers, shoulder-mounted missiles, mortars and similar devices.

#### Attacking with Firearms

The Dice Pool for firearms attack rolls is calculated as follows:

Dexterity + Firearms + firearm’s Accuracy modifier - Health Level penalties (if any) = Dice Pool.

Of course, if an opponent dodges, his successes will subtract from the successes scored on this roll.

The difficulty needed is listed on the Firearms table below. Note that any successes scored (af-

ter dodging modifiers are subtracted) add to the damage done by the firearm (see below).

Most firearms can be fired rapidly, allowing the shooter to fire more than one shot in a combat turn. This is reflected in the gun’s Rate on the Firearms Table below — the Rate is the maximum number of shots that can be fired with that gun in any one turn. Rate does not apply to full-auto attacks, only to three-round bursts or single-shot attacks.

Firing multiple shots requires the shooter to split up his Dice Pool when rolling to hit. Additionally, there is a cumulative +1 to the difficulty for every shot after the first (second shot at +1, third at +2, and so on). However, there is no penalty for shooting at widely separated targets.

Characters may carry and use a gun in each hand if they so desire, but the same penalties apply. Every shot after the first, regardless of which gun it is taken with, suffers the difficulty penalty.

## Firearms Damage

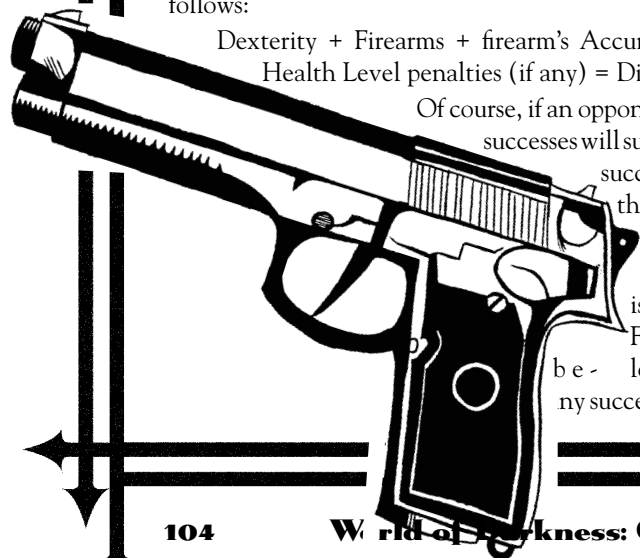
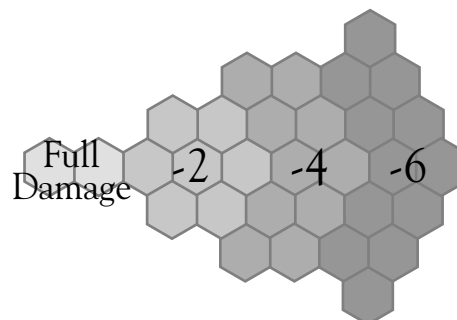
Firearms always do Kill damage, of course. The Dice Pool for damage is calculated as follows:

Firearm’s Damage rating (including any modifiers for type of ammunition used) + successes scored on attack roll (after dodging modifiers) = Dice Pool.

The difficulty on this roll is 6.

Note that firearms’ Damage ratings are based on the size, or caliber, of the round they fire, plus other modifiers for exotic ammunition types, as described below. Calibers are given in tenths of an inch or millimeters. Note that the table below only provides one dimension of the bullet, the “width,” and does not include length. There can be, for example, many different lengths of 9mm bullets — 9x17mm, 9x19mm, 9x29mm, and so on — but for gaming purposes, the length makes relatively little difference.

Shotgun damage differs slightly from the damage caused by other guns, because of the spread of the pellets (if the shotgun is using slugs — solid metal projectiles — treat it as a normal gun). Shotgun pellets do full damage to any target in the first two hexes in front of the shooter. For the two hexes beyond that, they lose 2 points of damage, but the blast spreads out one hex to either side (creating a “cone” effect). This continues until the damage points are exhausted.



## Ammunition Modifiers

**Armor Piercing:** These bullets are designed to cut through body armor (and other obstacles) more easily. If the target is protected by body armor or some other object that makes it harder to damage him, the protection that item offers him is halved.

**Armor-Piercing Explosive:** Combines an Armor-Piercing and Explosive effect.

**Armor-Piercing Incendiary:** Combines an Armor-Piercing and Incendiary effect.

**Caseless:** This type of bullet has the propellant molded around the bullet itself. There is no bullet casing for the gun to eject, which not only means leaving no casings as evidence, but increasing the gun's firing rate. Increase the gun's Rate (see the Firearms Table, below) by 1. Caseless ammunition is rare.

**Duplex:** A form of bullet that is two bullets molded into one. These bullets separate upon firing. The shooter makes two to-hit rolls, and one damage test for each successful to-hit roll.

**Equalloy:** A bullet formed from aluminum with a nylon coating, allowing it to be fired at very high velocities and to expand inside the victim when it hits, causing great damage.

**Explosive:** A bullet with a hollow tip filled with a liquid substance (usually mercury). Upon contact with the victim, the liquid "explodes" outward, causing large wounds.

**Fiberglass/Plastic:** These bullets are hard to detect with x-rays or during an autopsy and thus are favored by some assassins.

**Flechette:** A flechette is not a bullet, but a small metal "arrow" in a bullet-shaped casing. The casing falls away upon firing, allowing the flechettes inside to travel long distances (x1.5 range). When they hit their target they cut through armor easily (the effect of the armor is halved) and cause terrible wounds.

**Glaser:** This bullet contains many small metal pellets, in effect making it a miniature shotgun shell with the range of a bullet. It causes massive damage to the victim when the pellets explode outward upon contact. However, because of this effect, it does not work very well in situations in which a victim is protected by cover; reduce the damage by 4 in such cases.

**Gyrojet:** This bullet is like a miniature rocket, with its own fuel supply. This allows it to travel

## Ammo

Caliber	Damage	Common Uses
.22	4	Handguns, Rifles
.22 LR/5.7mm	4	Handguns, Rifles, Assault Rifles
.223/5.56mm NATO	7	Assault Rifles
.30	4	Handguns
.30-06	8	Rifles
.32/7.65mm	5	Handguns
.357 M	5	Handguns
.38/.380	4	Handguns
.40	5	Handguns
.41 M	5	Handguns
.44 M	6	Handguns
7.62mm NATO	7	Assault Rifles
9mm	4	Handguns, SMGs
.45	5	Handguns, SMGs
10mm	5	Handguns
11mm	6	Handguns
.50	6	Handguns
Modifier	Damage	Notes
Armor Piercing	-1	Reduces body armor by half
AP Explosive	+0	Reduces body armor by half
AP Incendiary	+0	Reduces body armor by half
Caseless	+0	No casing to eject, +1 to fire rate
Duplex	-2	Two "shots"
Equalloy	+2	
Explosive	+1	
Fiberglass/Plastic	+0	Difficult to locate in the body
Flechette	+2	x1.5 range, halves body armor
Glaser	+2	
Gyrojet	+0	+1 to fire rate, x1.5 range
Hollow Point	+2	
Improved Glaser	+3	
Incendiary	+1	May cause fires
Poison	+0	May poison victim
Reversed Ogive	+2	Reduces body armor by half
Rubber	+0	Converts damage to Stun
Semi-Armor Piercing	-1	Reduces body armor by one-fourth
Spartan	+2	
Spent Uranium	+2	
Thunderzap	+3	
Tracer	+0	-1 difficulty after 1st shot
Tumbler	+2	

great distances (x1.5 range) and also means that it does not need a separate case (increase the Rate by 1). It also has very little recoil (reduce multiple fire difficulty increases by 1). However, a special pistol is needed to fire Gyrojet ammo; it does not work in ordinary guns (and ordinary ammunition does not work in a Gyrojet pistol).

**Hollow Point:** Also known as a “dum-dum” bullet, this round has part of its metal jacket cut away, exposing the lead center beneath. This causes the bullet to “mushroom” when it hits the target, creating large wounds. Firing through cover has the same effect on this bullet as on Glaser bullets.

**Improved Glaser:** Like a Glaser round but better, and it does not suffer any reduction in damage when the shooter fires through cover.

**Incendiary:** This bullet contains a small amount of incendiary matter that ignites when the bullet hits its target. This is useful for setting gas tanks on fire and causing other spectacular effects.

**Poison:** An ordinary bullet that has been coated with a poison. The victim may suffer the effects of the poison after he is hit (refer to “Poisons,” below, for information).

**Reversed Ogive:** This bullet has a special shape that allows it to cut through armor easily (it halves the effect of armor) yet still do tremendous damage.

**Rubber:** Rubber bullets do the same amount of damage as ordinary ones, but inflict Stun damage rather than Kill.

**Semi-Armor Piercing:** A bullet with a steel core instead of lead, creating a slight armor-piercing effect.

**Spartan:** A mixture of polymer and lead dust molded into the shape of a bullet. The round fragments when it hits its target. It works exactly like a Glaser bullet.

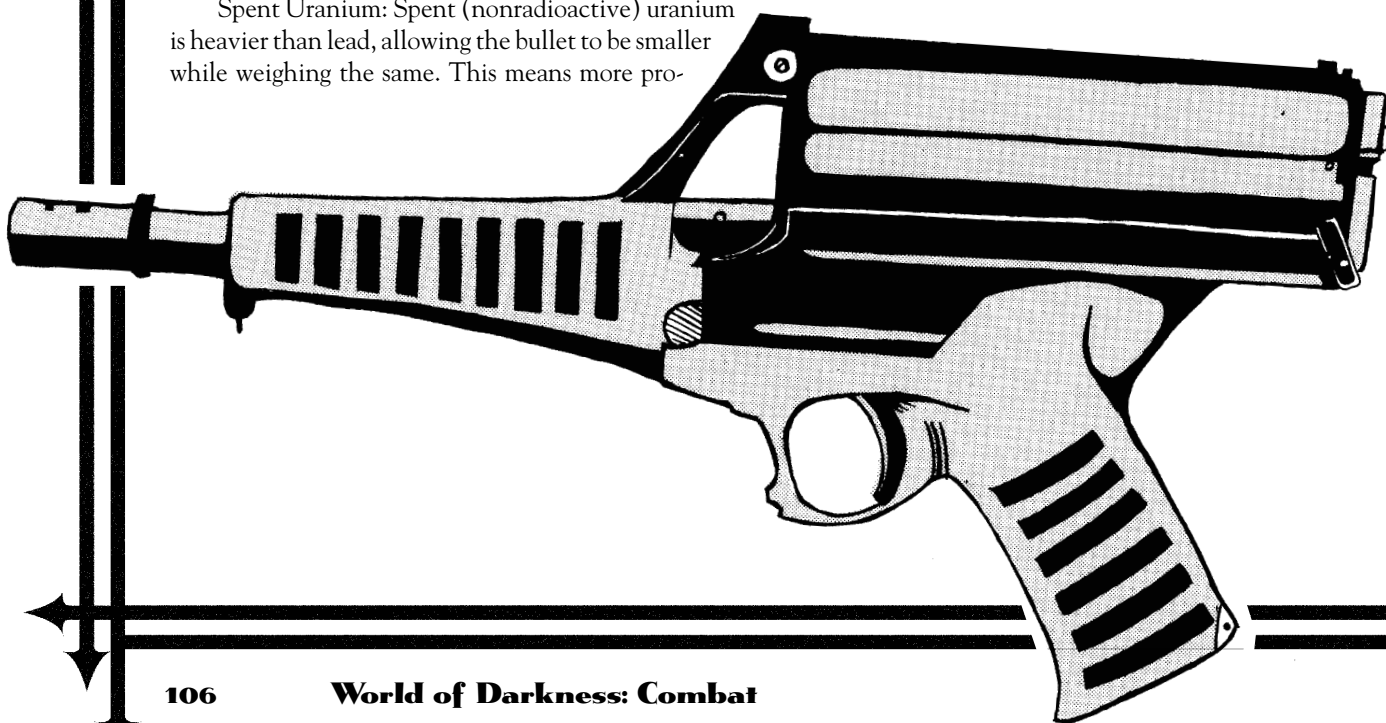
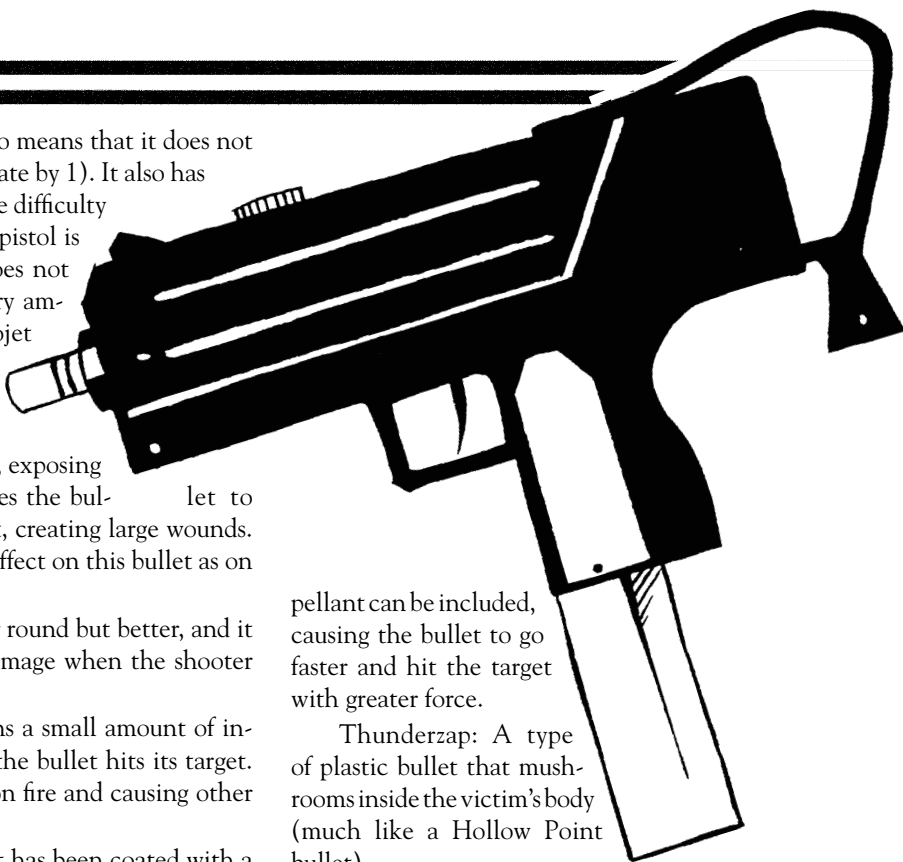
**Spent Uranium:** Spent (nonradioactive) uranium is heavier than lead, allowing the bullet to be smaller while weighing the same. This means more pro-

pellant can be included, causing the bullet to go faster and hit the target with greater force.

**Thunderzap:** A type of plastic bullet that mushrooms inside the victim’s body (much like a Hollow Point bullet).

**Tracer:** A bullet containing chemicals that ignite when the bullet is fired, “tracing” a path of light that shows where the bullet goes. This improves the chance of hitting the target with subsequent shots, but it also lets your target know your location.

**Tumbler:** Most bullets spin around their long axis, causing them to fly point-first toward the target. Not tumbler bullets. They tumble end over end, so that when they hit the target, they tear into him and ricochet around inside his body, causing terrible wounds.



## Shotgun Ammunition Modifiers

**Air Bomb:** This shell is designed to explode in the air near the target, knocking him out. It causes two extra Health Levels of Stun damage in a 2-hex radius area.

**Armor-Piercing Slug:** A shotgun slug with an armor-piercing effect (body armor is halved).

**BRI Slug:** A slug that is made more in the shape of a bullet than normal slugs, giving it a greater range (x1.5 range).

**Explosive:** A slug that explodes upon impact, causing +2 Kill damage in a 2-hex radius.

**Fireball:** This shell is filled with flammable matter that bursts into a 1-hex radius fireball upon impact. Flammable objects in the area may catch fire.

**Flare:** This shell does no damage; rather, it blinds the victim temporarily. If the attack roll hits, the shooter rolls 8 dice, difficulty 7; every success achieved means one turn of blindness (each success on a character's dodge reduces this total by one). If 7 or more successes are achieved, the blindness may be permanent (Storyteller's discretion).

**Flechette:** Similar to flechettes used in bullets, but larger and more deadly.

**Ice:** A slug made of solid ice. Ice slugs don't do extra damage, but once they melt, the cause of death becomes a mystery.

**Lockbreaker:** This shell is filled with metallic powder, which makes it useful for blowing open locks. If used against a target, it does -4 damage.

**Ropethrower:** This is actually an attachment that uses the force of a shotgun shell to fire a rope and grapnel.

**Rubber Shot:** A shotgun shell filled with large rubber pellets. This converts the shotgun's damage to Stun.

**Silenced:** This flechette shell is constructed so that the gases that propel it are trapped inside the shell itself, silencing the round (+3 difficulty on rolls to perceive it).

**Smoke:** A miniature smoke grenade in the form of a shotgun shell; it creates a 3-hex radius cloud of smoke.

**Tear Gas:** A miniature tear gas grenade in the form of a shotgun shell; it creates a 3-hex radius cloud of tear gas (see below for the effects of tear gas).

## Shotgun Ammunition

Gauge	Damage	
8	8	
10	8	
12	8	
20	7	
.410	6	
Modifier	Damage	Notes
Air Bomb	+2	Stun-damage explosion
Armor-Piercing Slug	-1	Reduces body armor by half
BRI Slug	+0	x1.5 range
Explosive	+2	Explosion
Fireball	+2	Explosion
Flare	N/A	Blinds target
Flechette	+2	x1.5 range, halves body armor
Ice	+0	Hides cause of death
Lockbreaker	-2	Used to open doors
Ropethrower	N/A	Launches a line
Rubber Shot	+0	Converts damage to Stun
Silenced	-1	Silenced
Smoke	N/A	Creates a cloud of smoke
Tear Gas	N/A	Creates a cloud of tear gas



## Archaic Firearms

Firearm	Diff	Rng	Rate	Conceal	Clip	I	A	Damage
Matchlock Pistol (1400s)	8	20	1	J	1	+0	+0	5
Matchlock Rifle (1400s)	8	40	1	N	1	+0	+0	5
Wheellock Pistol (1500s)	8	20	1	J	1	+0	+0	5
Wheellock Rifle (1500s)	8	40	1	N	1	+0	+0	5
Flintlock Pistol (1600s)	8	20	1	J	1	+0	+0	5
Flintlock Rifle (1600s)	8	40	1	N	1	+0	+0	5
Dueling Pistol (1770)	7	25	1	J	1	+0	+0	5
"Brown Bess" Rifle (1700s)	7	40	1	N	1	+0	+0	5
Percussion Pistol (1800s)	7	20	1	J	1	+0	+0	5
Percussion Rifle (1800s)	7	40	1	N	1	+0	+0	5

## Modern Firearms

Firearm	Diff	Rng	Rate	Conceal	Clip	I	A	Damage
<b>Revolvers</b>								
Colt Anaconda .44 M	6	35	2	J	6	+0	+0	6
Colt Python .357 M	6	25	2	P	6	+0	+0	5
Derringer .38	6	15	2	P	2	+1	-1	4
Llama Comanche .38	6	25	3	P	6	+0	+0	4
Ruger Super Redhawk .44M	6	35	2	J	6	+0	+0	6
S&W Model 57 .41 M	6	25	3	P	6	+0	+0	5
<b>Semi-Automatics</b>								
AMT Automag .45 M	6	35	3	J	7	+0	+1	6
Beretta 92 9mm	6	25	4	P	15	+0	+0	4
Calico M-950 9mm	6	25	4	J	100	+0	+0	4
Colt M1911A .45	6	35	3	P	7	+0	+1	5
Desert Eagle .50	6	35	3	J	9	+0	+1	6
Glock 17L 9mm	6	30	4	P	19	+1	+1	4
Glock 20 10mm	6	30	3	P	15	+1	+1	4
H&K P9S 9mm	6	25	4	P	9	+1	+0	4
L.A.R. Grizzly .45	6	5	3	J	7	+0	+0	5
MBA Gyrojet Pistol 13mm Gy	6	40	4	J	8	+0	+1	6
Ruger Mk. II .22	6	25	3	P	10	+0	+1	4
SIG/SAUER P226 9mm	6	30	4	P	20	+1	+1	4
SIG/SAUER P229 .40	6	30	4	P	12	+1	+1	5
S&W ASP 9mm	6	25	4	P	7	+0	+1	4
S&W Model 1006 10mm	6	30	3	P	9	+0	+0	5
Walther PPK-S .380	6	25	3	P	7	+1	+0	4
<b>Rifles</b>								
Calico M-105 .22	7	200	1	N	100	+0	+0	4
Colt Sporter Delta 5.56mm	7	200	1	N	20	+0	+0	7
Galil Sniper Rifle 7.62mm	7	300	1	N	25	-1	+2	7
H&H African .45 M	7	200	1	N	2	+0	+0	7
McMillan M-87 .50	7	300	1	N	5	+0	+1	6
Steyr SSG-69 7.62mm	7	200	1	N	10	+0	+0	7



Firearm	Diff	Rng	Rate	Conceal	Clip	I	A	Damage
<b>Rifles</b>								
SVD Dragunov 7.62mm RL	7	650	1	N	10	-1	+3	7
Walther WA-2000 Sniper 7.62mm	7	650	1	N	6	-1	+3	7
<b>Shotguns</b>								
AAI CAWS Flechette	6	SR	2	T	12	+0	+0	8
Entry Team Striker 12ga	6	SR	2	T	12	+0	+0	8
Franchi SPAS-12 12ga	6	SR	2/3B	T	8	+0	+1	8
Ithaca MAG-10 10ga	6	SR	2	T	2	+0	+0	8
Jackhammer Mk 3A-2 12ga	6	SR	2/3B	T	10	+0	+0	8
Mossberg M500 12ga	6	SR	2	T	7	+0	+1	8
Remington 870P 12ga	6	SR	2	T	8	+1	+1	8
Street Sweeper 12ga	6	SR	2/3B	T	20	+0	+0	8
USAS-12 12ga	6	SR	2/3B	T	20	+0	+1	8
<b>Submachine Guns</b>								
H&K MP5 9mm	6	50	3/3B	T	30	+1	+1	4
Ingram MAC-10 .45	6	35	3/3B	J	32	+0	+0	5
Intratec TEC-9 9mm	6	35	3/3B	J	32	+0	+0	4
Skorpion M-61 .32 Cz	6	30	3/3B	J	20	+0	-1	5
Spectre M-4 9mm	6	50	3/3B	T	50	+0	+1	4
Uzi 9mm	6	50	3/3B	T	40	+0	+1	4
Mini-Uzi 9mm	6	35	3/3B	J	20	+1	+1	4
Micro-Uzi 9mm	6	25	3/3B	J	15	+2	+1	4
<b>Assault Rifles</b>								
AK-47 7.62mm R	7	150	3/FA	N	30	+0	+1	7
Colt M-16A1 5.56mm	7	150	3/FA	N	30	+0	+1	7
FN-FAL 7.62mm	7	150	3/FA	N	20	+0	+0	7
L85A1 5.56mm	7	150	3/FA	N	30	+0	+0	7
Steyr AUG 5.56mm	7	150	3/FA	N	42	+0	+1	7
<b>Heavy and Miscellaneous Weapons</b>								
Weapon	Diff	Rng	Rate	Conceal	Clip	I	A	Damage
<b>Heavy Weapons</b>								
Flamethrower	7	50	1	N	10	+0	+0	8
M-60 7.62mm Machine Gun	7	400	5/FA	N	100	+0	+0	7
Recoilless Rifle 57mm	7	500	1	N	1	+0	+0	9
Stinger SAM	8	1000	1	N	1	-1	+0	10
<b>Grenades</b>								
Fragmentation Grenade	4	30	1	P	1	+0	+0	6
Concussion Grenade	4	30	1	P	1	+0	+0	4
Smoke Grenade	4	30	1	P	1	+0	+0	Text
Tear Gas	4	30	1	P	1	+0	+0	Text
<ul style="list-style-type: none"> <li>• 3B: This weapon can be fired in Three-Round Bursts.</li> <li>• FA: This weapon can be fired Full-Auto.</li> <li>• SR: Shotgun Range (see above for information on the range on shotguns)</li> </ul>								

## Notes on Heavy and Miscellaneous Weapons

**M-60 and Recoilless Rifle:** These weapons are usually mounted on a tripod or vehicle and are typically fired by a crew of 2-3 persons.

**Stinger SAM:** This surface-to-air missile is fired from a man-portable shoulder-mounted tube. It is a one-shot weapon; it cannot be reloaded. Upon impact, it explodes, damaging everything in a 4-hex radius area. The Stinger's statistics can also be used for a wide variety of rocket-propelled grenades, shoulder-launched missiles, and similar weapons.

**Grenades:** Unless noted otherwise, all grenades are assumed to cause an effect over a 3-hex radius area. Grenades have a low difficulty because it is fairly easy to throw an area of effect weapon into the general vicinity of your target — you don't have to be right on target to hit him, as you do with a gun.

Grenades fired from a grenade launcher (whether one that attaches to an assault rifle, such as the U.S. M-203, or a launcher that is a separate weapon) have double the Range listed on the table. Grenade-launching devices generally have a Concealment of N; some have their own clips and can carry and fire many grenades. Also, please note that for grenades thrown by hand, the range may increase depending upon the strength of the thrower. As a rough rule of thumb, add 3-5 yards per dot of Strength above 2 that the thrower has.

**Fragmentation Grenade:** These grenades do Kill damage by spraying shrapnel in a wide area.

**Concussion Grenade:** These grenades do Stun damage with a combination of bright light, loud sound and concussive force. Victims may be temporarily blinded or deafened.

**Smoke:** These grenades create a cloud of smoke in a three-hex radius. This smoke cuts off vision both into and out of the cloud.

**Tear Gas:** Tear gas is a chemical that causes the eyes to water profusely (producing, in effect, temporary blindness); it also makes the victim cough. As long as victims remain in the gas cloud without some form of eye and breathing protection (e.g., a gas mask), they will be incapacitated, unable to do anything other than move and act blindly. Once they leave the cloud, the blindness will pass in 1-10 turns (Storyteller rolls randomly).

Unfortunately, there isn't space in this book to present a list of pictures of firearms and weapons. However, the Bibliography contains a list of several reference books on guns and weapons.

## Gun Accessories

Characters may purchase the following devices to augment their firearms.

**Flash Suppressor:** A device mounted on the front of the barrel of a rifle or assault rifle to hide the muzzle flash.

**Laser Sight:** A small device mounted on top of or beneath the barrel of a gun that emits a red laser beam, thus showing the shooter where he is aiming. The beam will work for about 50 yards before dispersing so much that it becomes useless. It will not work

well in smoke, fog or similar conditions. And don't forget: it also allows your enemies to see where you are firing from. However, there are infrared or ultraviolet lasers available that can only be seen with special optical devices.

**Recoil Compensator:** A device mounted on the front barrel of a gun to reduce the recoil. This reduces the penalty for taking multiple shots by one; it does not affect the difficulty penalty for firing in three-round bursts or full-auto. However, by lengthening the barrel of the gun, it makes it more difficult to conceal. A recoil compensator may not be used in conjunction with a silencer.

**Scope:** An optical sighting device, typically used on rifles (especially sniper rifles). It adds +2 dice to the shooter's Dice Pool for purposes of aiming (see "Firefight Complications" in the various rulebooks).

**Silencer:** More accurately referred to as a sound suppressor, this device is mounted on the front of a gun barrel to trap the gases emitted when a gun is fired, thereby greatly reducing the sound caused by a shot. Just about any gun can be silenced, but the bigger the gun, the bigger the silencer (thus making it more difficult to conceal). If a character is trying to perceive a silenced gun, increase the difficulty of the roll by 4.

## Bibliography

The following books may prove of interest to readers who would like to do their own research on the subjects covered in this book.

## Weapons and Firearms

### General References

Diagram Group. *Weapons*. This invaluable reference work covers weapons from sticks up to modern space-based weapons and is profusely illustrated and cross-referenced.

Ezell, Edward. *Small Arms of the World*, 12th Ed.

Hogg, Ian. *Modern Small Arms*.

### Gaming References

Dockery, Kevin. *The Compendium of Modern Firearms*.

Ryan, Charles. *Ultramodern Firearms*.

Simbieda, Maryann. *The Compendium of Contemporary Weapons*.

## Martial Arts

### General References

Corcoran, John, et al. *The Original Martial Arts Encyclopedia*.

Crompton, Paul. *The Complete Martial Arts*.

Draegar, Donn and Robert Smith. *Comprehensive Asian Fighting Arts*.

Reid, Howard and Michael Croucher. *The Way of the Warrior*.

### Gaming References

Carella, C. J. *GURPS Martial Arts*, 2nd Edition.

Long, Steven S. *The Ultimate Martial Artist*.

# Combat Maneuver Sheet

## ABILITIES

<b>Athletics</b> _____	0 0 0 0 0
<b>Brawl</b> _____	0 0 0 0 0
<b>Do</b> _____	0 0 0 0 0
<b>Dodge</b> _____	0 0 0 0 0
<b>Melee</b> _____	0 0 0 0 0
<b>Firearms</b> _____	0 0 0 0 0

_____	<b>Athletics Maneuvers</b>
_____	<b>Brawl Maneuvers</b>
_____	<b>Do/Brawl Maneuvers</b>
_____	<b>Dodge Maneuvers</b>
_____	<b>Weapon Maneuvers</b>
_____	<b>Weapon Techniques</b>
_____	<b>Firearms Techniques</b>

## COMBAT MANEUVERS

[illegible]

## TECHNIQUES

## Weapon Techniques

## Firearms Techniques

[illegible]

## COMBAT CARD

CHARACTER \_\_\_\_\_  
MANEUVER \_\_\_\_\_

INITIATIVE \_\_\_\_\_  
ACCURACY \_\_\_\_\_  
DAMAGE \_\_\_\_\_  
MOVE \_\_\_\_\_  
SPECIAL \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## COMBAT CARD

CHARACTER \_\_\_\_\_  
MANEUVER \_\_\_\_\_

INITIATIVE \_\_\_\_\_  
ACCURACY \_\_\_\_\_  
DAMAGE \_\_\_\_\_  
MOVE \_\_\_\_\_  
SPECIAL \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## STUNT CARD

**Play this card  
and describe your  
character's stunt to the  
Storyteller.**

## COMBAT CARD

CHARACTER \_\_\_\_\_  
MANEUVER \_\_\_\_\_

INITIATIVE \_\_\_\_\_  
ACCURACY \_\_\_\_\_  
DAMAGE \_\_\_\_\_  
MOVE \_\_\_\_\_  
SPECIAL \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## COMBAT CARD

CHARACTER \_\_\_\_\_  
MANEUVER \_\_\_\_\_

INITIATIVE \_\_\_\_\_  
ACCURACY \_\_\_\_\_  
DAMAGE \_\_\_\_\_  
MOVE \_\_\_\_\_  
SPECIAL \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## COMBAT CARD

CHARACTER \_\_\_\_\_  
MANEUVER \_\_\_\_\_

INITIATIVE \_\_\_\_\_  
ACCURACY \_\_\_\_\_  
DAMAGE \_\_\_\_\_  
MOVE \_\_\_\_\_  
SPECIAL \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## COMBAT CARD

CHARACTER \_\_\_\_\_  
MANEUVER \_\_\_\_\_

INITIATIVE \_\_\_\_\_  
ACCURACY \_\_\_\_\_  
DAMAGE \_\_\_\_\_  
MOVE \_\_\_\_\_  
SPECIAL \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## COMBAT CARD

CHARACTER \_\_\_\_\_  
MANEUVER \_\_\_\_\_

INITIATIVE \_\_\_\_\_  
ACCURACY \_\_\_\_\_  
DAMAGE \_\_\_\_\_  
MOVE \_\_\_\_\_  
SPECIAL \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## COMBAT CARD

CHARACTER \_\_\_\_\_  
MANEUVER \_\_\_\_\_

INITIATIVE \_\_\_\_\_  
ACCURACY \_\_\_\_\_  
DAMAGE \_\_\_\_\_  
MOVE \_\_\_\_\_  
SPECIAL \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_